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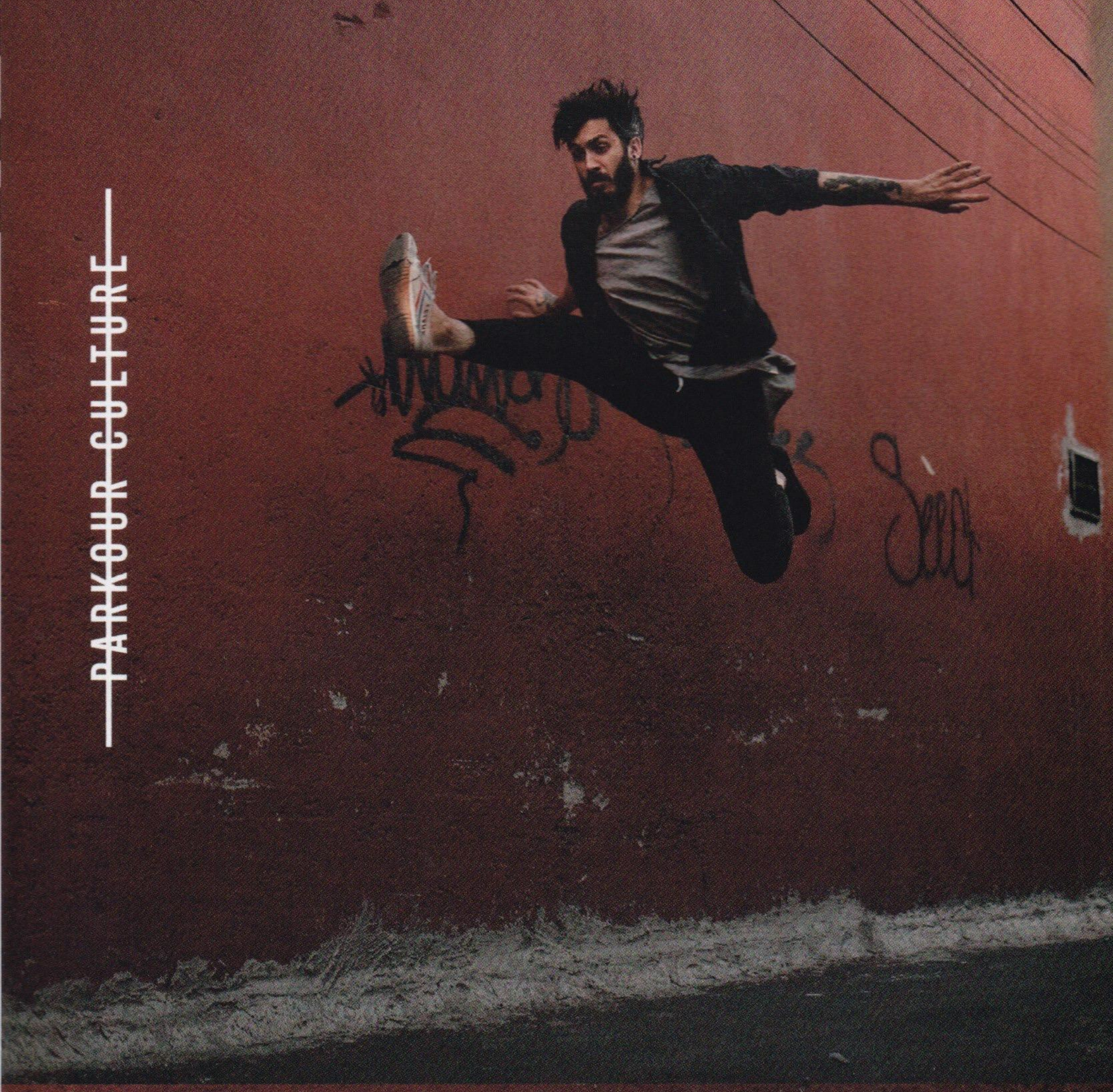

PARKOUR CULTURE

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MÜV MAGAZINE

PARKOUR CULTURE

ISSÜ 5

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~~FROM THE TEAM~~

ANDREW OBENREDER | FOUNDER OF MÜVMAG

We live in some exciting times, and the production of this issue is no exception. The plan was to be Colorado-bound after leaving Barcelona to work on the next few editions of print in with the team. Instead, Sofi and I found ourselves fleeing from Europe as the borders closed due to the novel coronavirus.

Conflict after conflict, adaptation was the only way through. Stories changed, and the fight against COVID-19 left us with little production time and began to pose a threat as many in the organization lost their jobs and stability. Just as any other obstacle in life, there is a way up, around, over, under, or through. And here we are.

But this isn't just about the magazine, but that which we are facing as a community and world. So we ask you, please do what you can to support those in need during these trying times. Help us continue operating by becoming a subscriber. Snag some merch from your favorite brands. Take online classes or donate what you can to sustain local institutions and educational programs. Connect with friends and family around the world to make sure they are alright. And even if money is an issue, let's do what we can to make the best of our present and build a better future for all. There is always a way, and we'll find it together.

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Feiyue.
Feiyue.
Feiyue.

「国潮典
致青

MAKE ”
YOUR-OWAN

[f a y - y w e h]

Feiyue shoes have been on the feet of parkour practitioners nearly as long as parkour has existed outside of France. The footwear company was born from the Shanghai DaFu Rubber Company in 1958, after creating a modified civil Jiefang shoe based on the cloth shoes used by Shaolin monks. Feiyue, which directly translates “to leap,” or “to fly over,” and coincided with China’s Great Leap Forward, leaped from humble Chinese beginnings across the continent to France. In the homeland of parkour, unbeknownst to its creators, Feiyues evolved and continued flying forward without them.

STORY BY **ANDREW OBENREDER** @ANDREWMUVS

The catalyst for Feiyue's global flight was a Frenchman by the name of Patrice Bastian, who, in 2005, bought a pair of Feiyues for martial arts training while living in Shanghai, and became obsessed with the vulcanized sneaker. He knew that Feiyue, just like Converse or Vans, had the potential to move far beyond its humble beginnings into a trendy fashion statement. Bastian, a sneakerhead, visited the factory where he claims to have intended to purchase a lifetime supply of the shoes for himself, and instead, began working with the factory and a group of creatives in 2006 that would produce a re-imagined Feiyue. The following year, when the factory was no longer able to continue providing the quantities that he required, Bastian, alongside his partners, Nicolas Seguy and Clement Fauth, made a bid to buy the brand. But to fund his vision, Bastian would have to sell his prized collection of over 300 kicks.

Now with the Feiyue brand in their control, they would continue producing Feiyue with other factories in China for sale in France and would go to on trademark the Feiyue brand name in France, Australia, New Zealand, South Korea, Taiwan, and the United States. In the coming years, the French Feiyue brand would continue to evolve through creative collaborations with brands such as Céline and an acquisition deal by a leading, full-service American footwear company, BBC International. As Feiyue grew around the world, China caught word of the brand's unexpected growth. Liu Qinglong, the manager of DaFu, calls Bastian and the French company "robbers" and says that they took advantage of Feiyue during a time where the transitioning communist state was still dealing with the integration of capitalism and privatization of assets. And he may not be wrong.

Bastian and his partners did not buy the brand registration from DaFu but an affiliate manufacturer of DaFu's subsidiary manufacturer, Double Coin Holdings. In Bastian's defense, with as many producers of Feiyue shoes in a country struggling with intellectual property rights, it would have been difficult to know who the real owner was. And while Bastian looks to have a unified brand, Liu does not see that as an option. "Why would we work with them? They just came to take our stuff away," he proclaims. Liu's frustrations are understandable, though, as somebody is not only taking credit for his companies creation but also deeming the original product a fake wherever Bastian's French-remake holds legal ownership. "For us, our shoes are original in our countries where the registration is there. It's another version of the Chinese, I would say. For example, we have brand registration in the US. Feiyue in the US are the original ones because we have the brand registration," Bastian insists.

FEIYUE

IN SEARCH OF THE REAL FEIYUE

Feiyue originally came from China and has become a street fashion icon around the world. But there are two Feiyues: one in France and one in China. So which one is the real deal? Goldthread went to the factory in Rui'an, China, to find out.

For many in parkour, confusion surrounding which Feiyue products to buy has always existed. Which are the originals? What is the difference in quality? Due to the conflict between the original Chinese and re-imagined French variants, it's become even more challenging to see the differences than before.

Let's begin by asking the age-old question: which are the authentic Feiyues? The original Chinese manufacturer, DaFu, sold the rights to Feiyue in 2009 to Shuang Qian Group Co. Ltd, who would then lease manufacturing rights back to both DaFu, and TopOne (Dabowen), another original producer of Feiyue shoes. DaFu is also branching out of China by working with global partners, including the Spanish owned Feiyue Originals. However, considering that they hold the trademark in a handful of countries, the American owned brand is, by international law, an "authentic" product in those countries. That said, Feiyue DaFu, TopOne, Feiyue Originals, and Feiyue are all authentics, while brands such as Tiger Claw or the unbranded all white or black variants are not.

So, what's the difference? There isn't a massive difference between Feiyue DaFu and Feiyue at this point, as DaFu is emulating the design and quality of its emulator. At the same time, TopOne is the only authentic brand still making Feiyue in its original design and flavor.

STYLE + DESIGN

The original Feiyues plimsolls were only available in white or black and in LO and HI options. However, since the inception of the French re-design, a range of color and style options were made available. While you're still able to get Feiyues in their original plimsoll form from each brand, BBC has further developed Feiyue to feature an extensive new collection with fashion-forward styles and premium materials. Shortly after, Feiyue DaFu decided to follow suit, offering a full spectrum of color and similar designs but had also adopted the Feiyue International branding to make it more indistinguishable from its emulator. DaFu has since taken what the American company built a step further, creating hundreds of different styles ranging between their updated plimsoll to boots.

SOLE

Although all versions of the Feiyue are minimalist, the original TopOne version is far more minimal with reduced padding. In contrast, both the DaFu and American versions have thicker padding and insoles, with DaFu's models having considerably thicker insoles. Aside from general labels, TopOne has the original green triangle in the center of the sole, whereas the American variant has a red circle that was then adopted by DaFu.

The grip on the original Feiyues have always been great all-around on most surfaces. However, the grip on the DaFu and American models are absurdly grippier in comparison, even once worn down.

轻舒内里：软鞋垫厚度足料饱满，松软舒适/高弹轻质，贴合足部助力行走！长久踩踏不变形！

MATERIAL CONSTRUCTION

All of the original variants from each manufacturer are canvas. The TopOne is thinner as to support the ankle and foot mobility required in kung fu, while the DaFu and American models are thicker and have evolved to be more general purpose.

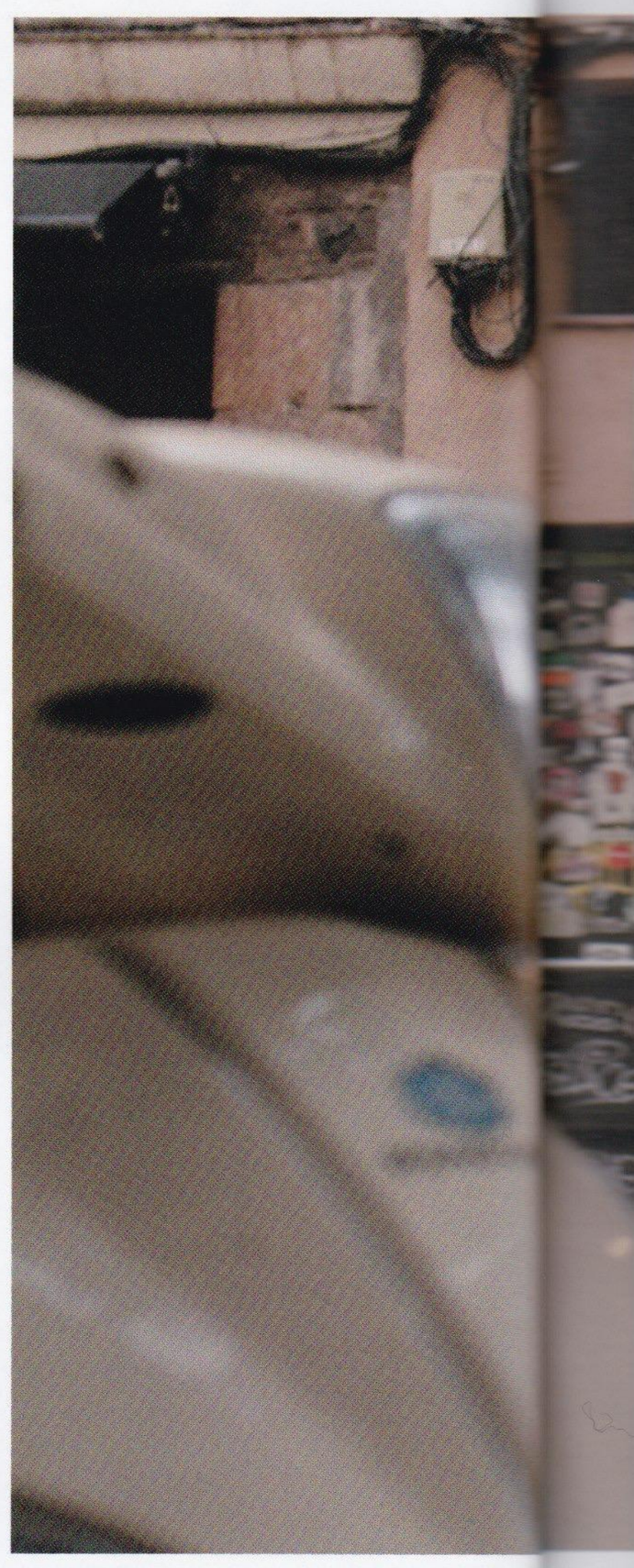
For many within parkour, durability has always been an issue with Feiyue, with the typically worn TopOne Feiyues wearing down within three months or less of heavy use.

However, all of the models made by Feiyue DaFu and Feiyue International utilize better materials and updated construction, granting them much longer training lives.

While DaFu and its American counterpart have a similar construction, the materials used by Feiyue International are of slightly higher quality and better overall construction. However, DaFu does shine in a few areas, including a higher quality insole and rubber elements.

PRICE

In terms of price, the cheaply made TopOne is available to an international market for between $15-$30 and less in China, while the re-imagined DaFu Feiyues run been $20-$75 depending on the model and where you purchase them. Physical stores in international locations such as Feiyue Originals in Barcelona, Spain, will cost more than buying in physical stores in China or online. Ultimately, the French/American Feiyue starts at $60 and could run you up to $150, depending on the model.



FEIYUE ORIGINALS BARCELONA

Carrer del Rec, 14. El Born. <M> Jaume I. 08003. Barcelona.

Even though Feiyue shoes have been an integral part of parkour's history and culture, there has always been an amount of mystery surrounding the brand. And like parkour, Feiyue has a unique, yet confusing history and cultural identity of its own, and one that is suffering from an unfortunate series of complex intellectual property disputes. Whether you support the original or its emulator, buy an authentic or one of the countless replications, the choice is up to you. There may or may never be a united Feiyue brand, but I believe that Feiyue will continue making great leaps and flying forward regardless.

LINKS

Feiyue DaFu:

chinafeiyue.cn

Buy Feiyue DaFu:

feiyuefactory.aliexpress.com
dafufeiyuesasha.aliexpress.com
icnbuys.com
feiyue-originals.com

Buy Feiyue TopOne:

aliexpress.com
wle.com
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CORONAVIRUS

COVID-19 UPDATE
WE WILL BE CLOSED UNTIL MARCH 30

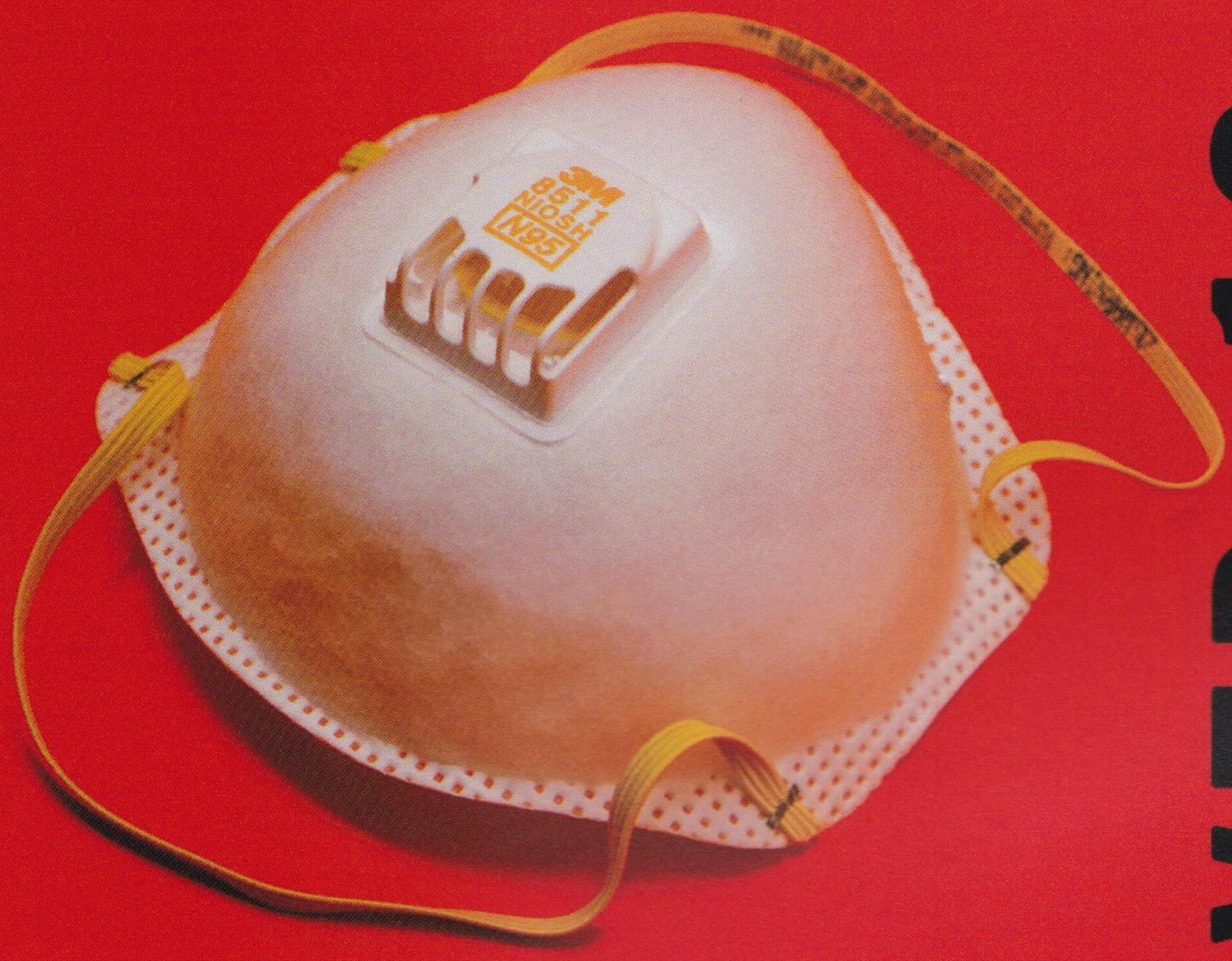
North Atlantic Ocean

AFRICA

SOUTH

COVID-19: LAST TO BE A

WHILE COVID-19 / SARS-COV-2 ARE SPRINTING AROUND THE GLOBE, THE PARKOUR COMMUNITY SEES THE VIRUS AS ANOTHER OBSTACLE TO OVERCOME.



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SARS-COVTD-19

Wuhan, China - a new disease is born. COVID-19, the infectious disease caused by the recently discovered coronavirus, severe acute

But how bad is it?

Mild for most, death for many. For those who are affected severely by the virus, it's survivable if you have the beauties of modern medical care and knowledgeable professionals to apply it for you. Suddenly these impenetrable, imperfect institutions show their holes. Raw light revealing the rotting concrete in their foundations over which dedicated professionals, people, dance, and now race to compensate. Over which we are all to be stretched and tried.

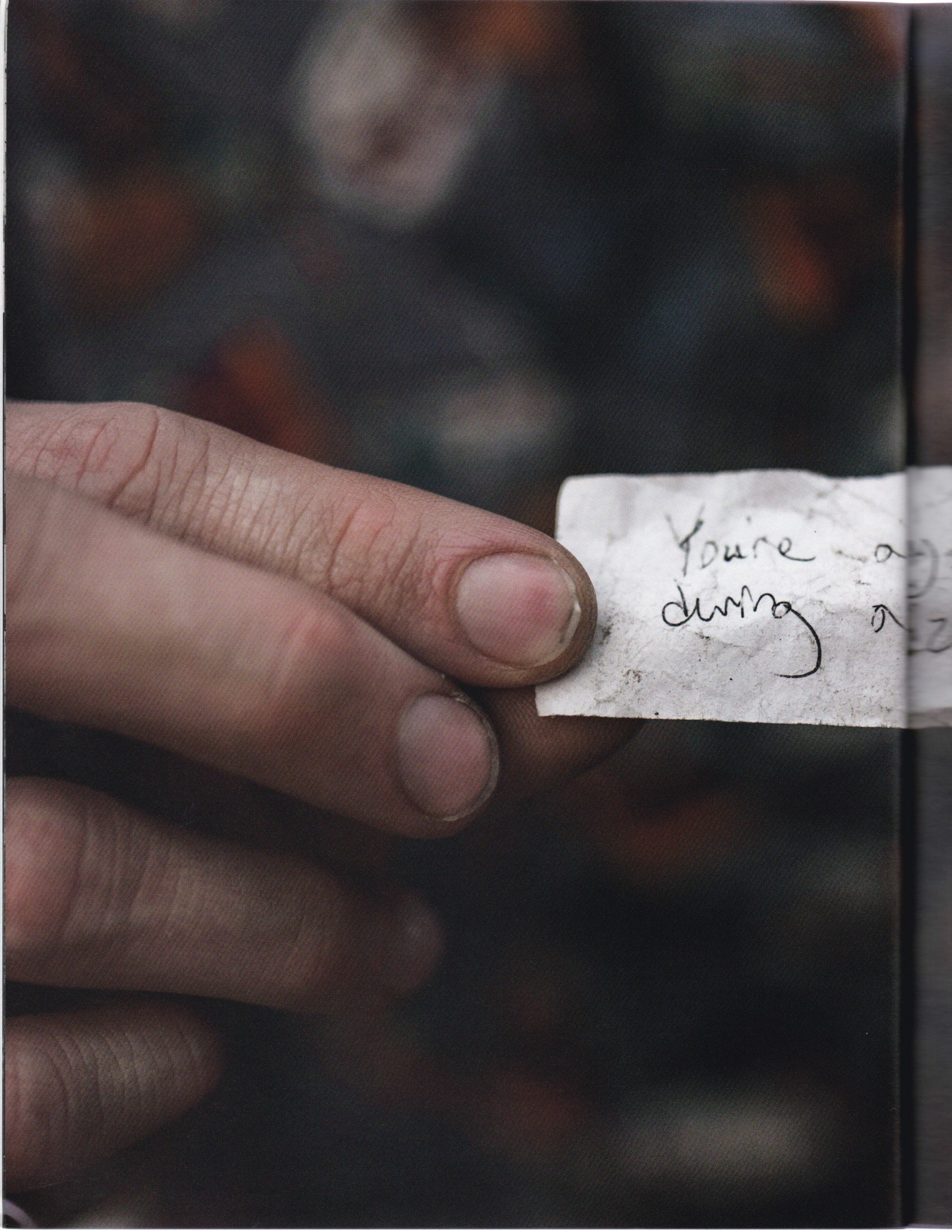
COVID-19 - born in an unsuspecting city, in an unprepared world. If you had polled a handful of individuals from every nation when the first whispers began, you would likely have found little alarm. Maybe an anxious few would try to laugh off hypochondria fueled visions of the apocalypse. Still, many would sit back in easy-found faith. Faith that something - be it geographic distance, healthcare systems, governments, their unflinching well-being, or the humanity of others - would hold back the coronavirus's determined march into their lives.

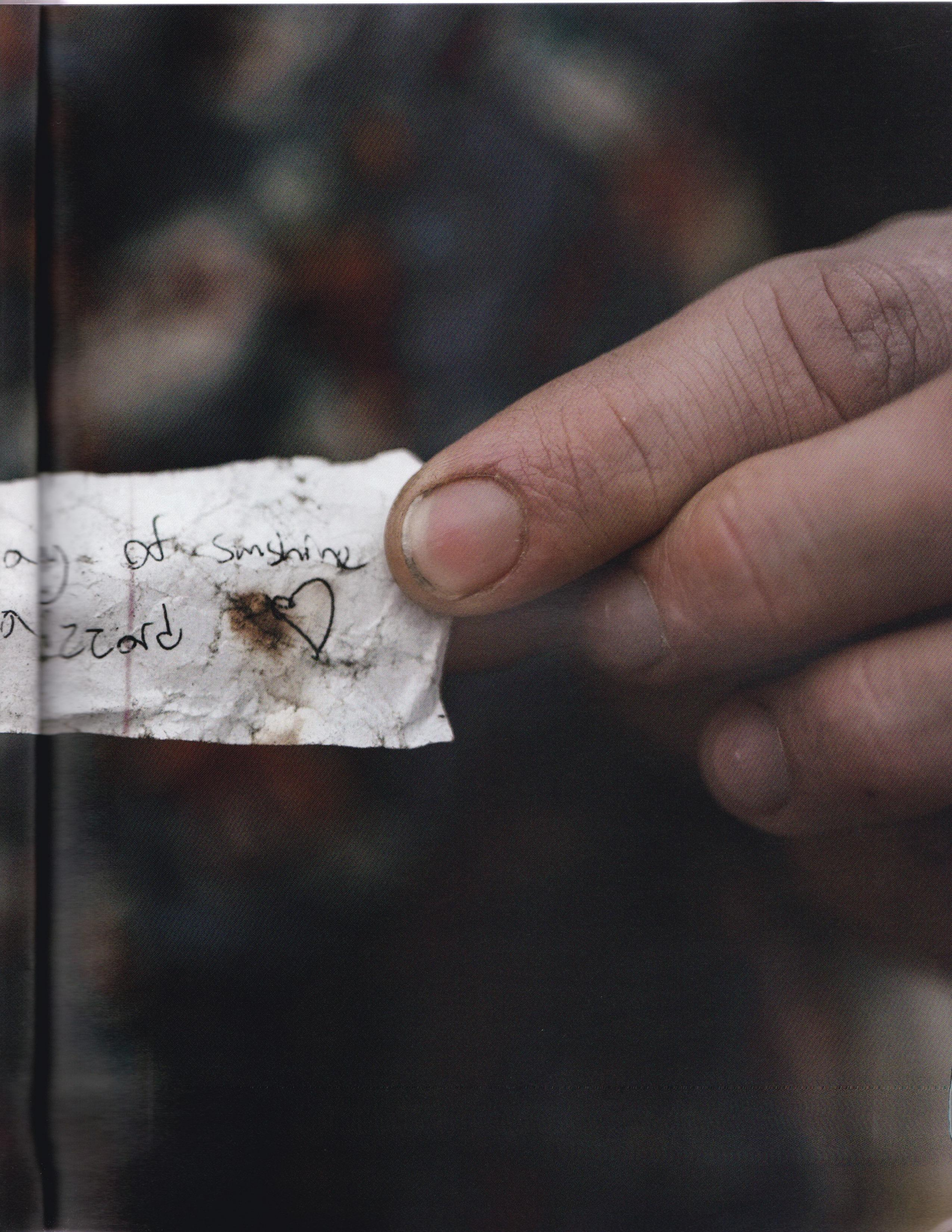
As of this moment, March 29th, 2020, a third of the world is under government-imposed restrictions aimed at slowing the spread of the virus. Although lockdown isn't an official term, it is a word cropping up in increasing frequency to describe the various ways countries are handling the situation. From shutting borders to closing shops, enforcing curfews, and imposing quarantines - all to slow the flow of people that fuels COVID-19's rampage.

We are a community that stretches across the world and unique in its ability to do so. Regardless of where you are or what particular movement you identify with, we are all affected by this global crisis. We all see and feel the shudder in the economy, healthcare systems, and in day to day life. Within the realm of parkour practitioners, a normal life includes moving and chasing the freedom in our bodies and in the spaces that surround us. In places like Spain, you are required by the threat of a fine to show grocery receipts to walk around, and numerous other cities are asking us to be just as strict about leaving home. These restrictions can devastate a socially-driven community that is so radically transparent about the demons that inspire many of us to move. Limits on our ability to play, escape, and move can be isolating and confining. They can feel too much to bear on top of losing jobs, homes, and the comfort of our futures.

But they don't have to be. We train to reject the idea of obstacles as something that inhibits us. For some, that logic has been tied strictly to movement, but now, I encourage you not to let it end there. Many haven't. London-based Esprit Concrete has been hosting video-call workshops and movement support groups that are free and open to donations. The Seattle community is using the Seattle Jumps Facebook page to share challenges and continue a form of community training in the absence of their traditional Friday jams. Kent Johns, accompanied by friends from around the world, are hosting Netflix watch parties through the Method podcast to combat social distancing. Movement challenges are popping up across social media, providing the space for personal challenge, and encouraging international community play. Mathieu Sabourin and Tamila Benabdallah's quarantined play on Instagram inspire us to have just as much fun at home as we do outside. These demonstrations of collaboration and outreach go beyond a webinar workout or a viral challenge because parkour has always gone beyond the purely physical.

Now is the time to apply our trained resilience, fortitude, and creativity to step up and meet the chaos of the world right now. We don't need to confine our problem solving to movement alone. So, please, as a valuable member of this community, take care and lend what you can to thriving together in these difficult times, in whatever form that takes. Independently and together, this is a time to be strong to be useful - a time to be and to last.





MÜVMAG PRO TEAM PROFILE

LAINE CAMMARATA

müvs

INTERVIEW

SOFI WARD

PHOTOGRAPHY

JOSEPH RIZZO
VINCENT VINCIGUERRA

Who the fuck is Laine Cammarata?

My name is Laine Cammarata, and I live in a small borough of Staten Island, New York. When I started parkour, I found what would soon become my family, the Unknown Project. I also coach at the Vertiquest gym in Bound Brook, New Jersey, which allows me to keep sharing my passion with the community as well as keep pushing my own limitations.

So, how are ya, Laine? It's been a while.

Honestly, pretty good. Been working a lot at Vertiquest down in New Jersey with Joe Rizzo and the guys. I'm not injured either! So we're doing good, can't complain much.

Eyy! Knock on wood, knock on head.
Yeah, knock on wood. Hopefully, it stays like that.

They should really pay you guys for promotion or something. I see you guys do so much sick shit in that gym, it makes me want to go. You should slip it in there, you know.

Yeah, that's what I'm saying. Talk to the boss a lil bit like, "Yo, I jump on stuff really well...gimme a couple extra dollars!"

How long have you been doing parkour?

I've been doing parkour now for around five years, going on six.

Goddamn. You've been progressing quickly then.

Awe, thank you so much, thank you. The only other person who says that is [Joe] Rizzo, but you know I don't really believe him so.

Why? Cause ya'll are basically family.

Yeah. Exactly. We train together all the time. And I'm like, "Shut up, you making me feel nice, stop that."

And here's me thinking that all the Staten boys did was talk shit.

(Laughs) Yeah, but you're allowed to do that. As long as afterward, you're like, "Nah, you're actually pretty good like."

Did you do any sort of movement stuff before you found parkour? And how did you come across the sport?

The only movement I did was wrestling. I wrestled for about seven years. Besides that, I wasn't too physically active. That's actually how I found out about parkour. I was wrestling one day with one of my friends - you know Chris Picarello, right? I met him at practice, and he brought me around the [Unknown Project] guys a couple of times, and that's how we met.

Were you into wrestling while you were doing it?

Eh, I hated it. Honestly, I was kinda forced into it.

Seven years is a long time to do something you hate.

Trust me, I know. But it was giving me a scholarship, so I had to do it. It was a private school. My family isn't the wealthiest, so it helped us get by.

Right, especially private schools around New York.

Yeah, an all-boys private school. It was expensive, so I was kinda forced into it, but it did benefit me. I found parkour out of it to, so I can't complain.

When you got introduced to parkour, did it catch on immediately?

My first time seeing parkour was Nick Ortiz do a flyaway in a park. Chris had just told me about it. And then I saw Nick was like, "Oh. My. God." Ever since then... I love to say I love it, but I do hate it sometimes. I'd like to call it a passion, but at the same time, it's just something I need. It helps me with everyday life and a lot of my anxieties. So, it's really cool, it's a life thing.

Does Nick know that that flyaway was a moment for you?

I doubt it. It was so casual for him. The kid never remembers stuff (laughs).

Have you been focused on anything, in particular, tricking, bar work, etc.?

I actually talked about this on the Unknown Project podcast the other day. Recently, I've been working on bar work a lot. Obviously, I have the gym and the things I need, so why not use that? Besides that, I've also been focusing on power. I train with Joe Rizzo, so, you know, I'm tryna get as powerful as the boy. Hopefully, one day. He just walks into everything. Which means I need to try extra hard.

How has your training evolved?

When I first started, I trained a lot of flips. Little standing pres, side flips, backflips. Stuff like that. Then, as I began to progress with flips, I started realizing that you can jump and do really really cool things. Like really really big jumps and stuff like that. So, I started switching over and trying to make my movement more powerful. A couple of the guys have said it is getting there, but I want more. I'm tryna be like a Tim Champion/Nate Weston type mix one day. Bigger jumps, bigger swings, stuff like that.

If you're looking at Tim, those swings... goddamn.

Yeah, every time me and Joe do a swing in the gym, we puff up our chests and go "Tim Champion, bro! You got this! Tim Champion!"

That's hilarious.

Yeah. It never works. But why not? (Laughs)

I heard that the Unknown boys are doing strength training with Andres Luzardo. Are you part of that?

Yes, I am. I'm the least along the way, cause sometimes I wasn't feeling it. I've just had personal issues, but I've got myself back into it and started going to the gym more recently. Having, Rizzo and the guys help. I'm obviously watching them and going, "I've got to get to the gym! I've got to get to the gym!". Sometimes, I go to the gym, and I don't even want to be here. Then one of the guys walks in, and I'm like, "Alright, I gotta stay!"

You guys go to the same gym?!

Yeah yeah! Yeah. That's the only reason I'm doing this. I told them, "Whatever gym you go to. I'm gonna go to. I want to get better. But, I need that much just to get my ass out there.

That's precious. You guys are legitimate family. That's amazing.

We try to. We try to.

Parkour can be really appealing for people because it isn't so regimented, so has getting used to a set program been weird for you?

I will say when I first started parkour, a huge part of the reason why I liked it so much was because it wasn't so regimented. I was like, "Wow, people can just kind of do whatever they want as long as it's a challenge for them?!"

Especially after wrestling. Right? I feel like that can be so strict.

Oh, yeah. It was all strict. I actually did lifting with wrestling. I obviously wasn't into it because it was to better something that I really wasn't trying to get better at. You know what I'm sayin'? So, it was a little weird. After I would like to say the first week or two of lifting, I started to get more into it. In the beginning, it was definitely a little odd. It feels more like martial art now. Which, for me at least, makes me feel a little cooler about it.

In what sense is it like a martial art?

I like to think of it as a discipline. It's like the whole thing with anxiety. It helps me think through everyday life. As long as I'm going there, and I have my program from Andres, I can just logically go, "OK, do this. Get better at this. Do this. Get better at that." At the end of it, I just want to get better at this one sport, or this one "martial art."

Do you have any sort of funky diet?

I was vegetarian for a little bit. I've been switching back as of recently. But, nothing crazy as of right now.

What prompted the switch back to vegetarianism?

It's gonna sound bad, but breaking up with my girlfriend honestly was a huge blow to it. I was tellin Rizzo about this recently, but it's all a process you know, or, at least, sometimes its a process, and it makes me think of those times, and that doesn't make me feel too good. So, I want to take more control of my life and do the things that I'd rather do, so.

So is being vegetarian like returning to something that's for you?

Yeah, and also, I feel like it gave me a better view of everything if that makes sense. I feel like I'm more conscious of what I'm eating and what I'm putting into my body. At the same time, I feel like I do enjoy going out with my family or with the guys and just having a good time and not trying to make it about going somewhere where I can eat.

How has taking your movement out onto rooftops been for you? I saw that the Unknown Project video on NYC Rooftops blow up.

For me, heights training has been a huge problem, but not only a problem. It's also been a huge motivator. I started doing some height stuff in Colorado when I went with Joe almost a year ago. I started experimenting with some heights training and working with descents more. In the beginning, I felt like I was trash. I honestly was so scared of dying, messing up, and stuff like that. Things that shouldn't be going through my head but were. I just put it all on myself. I had Rizzo next to me just sending stuff, doing everything. And I'm like, "Oh. OK, then." It was a huge problem in the beginning. But then, when we got out of Colorado and started going on rooftops more in New York City. It [Colorado], as I said, was honestly a huge motivator. Cause I looked back and was like, "I've got to get better, I want to do better." So, I pushed myself extra hard and thought back to that time when I was not OK with heights and tried to work on all the things that I was actually able to correct. Besides, you know, fear, and death, which is something I just gotta get used to. Besides that, it was one of the best experiences of my life. I hope that's not THE best experience of my life, you know. I hope there are greater things down the line too.

I see you guys putting out content. I feel like you guys probably have some project cooking up somewhere.

(Laughs) Thank you. We just dropped our Texas video. So as of right now, I would say no. Hopefully, we are going to start doing some more videos here on the island and then more traveling. But that was the last big thing we had.

THE UNKNOWN PROJECT

Exit Stair
C
Exit Stair
FD

The Unknown is just Moreknown. How's the team taking the success from the video wit Ampisound? Everyone's got videos that they're really working on and that they want to get a lot of views; you guys just got that really quickly.

It's a step, you know. Nothing crazy happened out of it. We're not like suddenly totally known now. We're not blowing up like crazy, but it was a nice foot in the door.

Oh my god, I can hear Vinny right now just being like, "Bitches don't even know what's coming."

All the kid says all the time is "Jackie Chan. I just wanna be the Jackie Chan of parkour already." Hopefully, we do more. As of right now, the guys are ecstatic. It's more like a motivator, honestly. Since that happened, I'm like, "Oh, OK." We can actually make some cool content. We just gotta try and push.

NEW YORK ROOFTOP POV

In this Rooftop Parkour POV, The Unknown Project, one of the hottest new parkour teams, explore New York's Manhattan skyline.

From what I'm hearing, the project itself was a journey for you guys and you personally as an athlete.

Yeah, honestly, it was a decent amount. Especially with the guys, it was a lot at some points.

What was a moment that was a lot for you?

At one point, I went up to one of the roofs with Rizzo, Vinny, and Milo. It was one of our first-days filming, and we got up on the roof, and I did the worst things you could do when you go on top of a roof, especially in NYC. I forgot to put something in the doorway. So, the door closed, and I just looked at the guys and was like, "I fucked up, I'm so sorry." After that, we had to take a fire escape on the side of the building all the way down to a one-story deli and then jump to the ground. It was a lot of noise first off, and second off, a lot of people saw.

Did anyone legitimately come after you?

The third day...a person came up with a machete.

A machete?! That's when you do the full sprint POV run away from the machete man type thing.

You say that. I had no time to react. He came out and was just swinging it around. I'm not even playing. I was like, "What are you holding? That's a machete!?! What are you doing up here with a MACHETE?! Are we THAT bad?"

Laine, I can't believe you took the time to question HIM! You don't question the man with the machete. What actually happened?

He was mad that we were on the roof, obviously. He was screaming at us, saying a bunch of dumb crap. There's about six or seven of us all going, "No, no, we're just jumping on your roof, we'll leave right now. We understand how this looks. Calm down!" As we're trynna talk to him, he's like, "What's up, bro? What's up?" and I'm like, "Nothing! I'll explain - just stay away! Please, just put it down."

Jesus Christ. What about the person with the bat? What was that like?

So that was the same exact roof.

Wait, hold on. I want to take a moment to say that this is why I love New York.

(Laughs) oh my god. I'd like to say I like New York after this. That guy came up 10 minutes before the machete guy, and he was super nice. He opens the door, leans out (we can see the bat in his hand), and says, "Hey, guys, what's up?" And we go, "what's up?" And he goes, "Whatdya doing?" And we're like, "We do parkour. We jump on roofs and whatnot." He was like, "Oh, OK. That's cool. Do you guys know Steve?" And we were like, "No...we don't know who Steve is." And he just goes, "Oh, OK," and goes to close the door. And we go, "Wait. Do you need us to get down?" And he goes, "No, no, no, you guys are fine," and just shuts the door and walks away. So it went from that to a guy coming down with a machete and screaming at us.

Do y'all think that the guy with the machete was Steve?

That's what Vinny said. I really hope not because that's crazy stuff. Steve is crazy then. And at that point, the guy who let us go was probably like, "Yeah, Steve will find you, and he's definitely gonna fuck you up, so..."

I'm surprised that you mentioned the door thing before the guy with the giant knife.

Ah, well, yeah. I can see how that's a little more stressful, honestly. I take it back.

I'd like to know a little bit more about whether you've noticed anything change specifically about the mentality that has allowed you to do more height stuff.

Yeah, confidence in my movement and also strength training definitely helps. I realized that I typically do a lot of things on the ground in repetition - maybe two or three times - but I won't go any more than that. I realized that sometimes I need that little extra push, you know? When I go up to roofs, I need to train it a little bit more, so I'm not second-guessing myself as much. So I basically have just been doing more strength training and repetition.

Has it inspired you to do more repetition technique work on the ground?

Yeah, I gotta practice, I gotta slow down, I gotta focus. And seeing Rizzo do stuff, I try to just nab some tips off of him, which does help sometimes.

It's really cool to see the way it's pushed your team's and your training in a way that is not just superficial.

Yeah, and I know for the guys to. Especially for me, Rizzo, and I think Vinny too. We train height stuff a lot for everyday life. Just to help with anxieties and stuff like that. Because sometimes, you're up there and you think about the situation, and you're like, "Oh, I'm freaking out, I could die, or I could do this," but then you tune in and then you're like, "Oh this is training. Oh, I've done this before". Sometimes going through the motions at height does help people in different ways. Especially in a way like, you said, that's not superficial. A couple of the other guys do it just cause it does look cool, and they wanna improve their training.

What about Vertiquest? How long have you been working there?

I've been working at Verti for two years - getting on three now.

That gym space has influenced your movement a lot, no?

Workin there has just opened up so much for me. Some of the guys say it all the time, cause some of the guys obviously have normal jobs. Like Jessie's a waiter, and he says, "If I was able to work in a gym, you know I would be so much better. I would be so much more motivated." And honestly, when I go to the gym sometimes, I do feel like, "I'm here, why waste it? I might as well train something even if it's just tech. I gotta train something, I'm in the presence of this right here, and other people don't get the opportunity, so why not just take it?"

Hmm, so constant inspiration, a constant reminder.

Yeah, it brings the guys together to. Not even just the guys on the team, we're getting a little community out in New Jersey.

Ey! That's so dope.

Yeah, it makes me so happy. We need a bigger community! We want more people. So it does bring people around, which motivates me even more.

And what about being a coach?

I love coaching so much, however, sometimes it does suck though.

I mean, that makes sense - kids can be crazy. It's gonna suck sometimes.

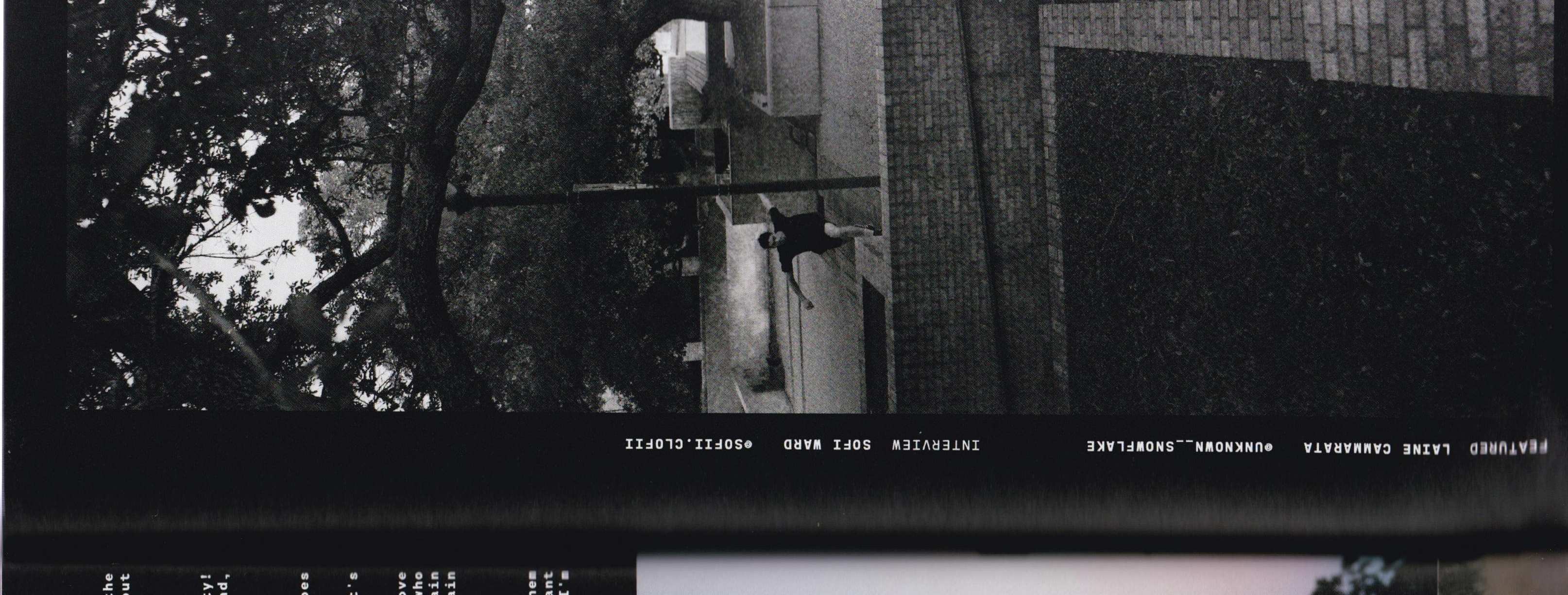
Kids are a little bit much sometimes. But yeah, I love it. Cause I'm into the community. Some of the kids who come to my class are really there just to train outside. Like I have kids come to my class who train outdoors first, and then they come.

That's great. You gotta make that flourish!

Yeah. Especially with my adults too. I try to get them to do things indoors and outdoors. Cause I don't want them to think of it as a gym sport. You know what I'm sayin'? I want them to experience everything.

FEATURED LAINE CAMMARATA @UNKNOWN__SNOWFLAKE

INTERVIEW SOFI WARD @SOFII.CLOFII



PHOTOGRAPHY – **WOUTER DE MOL** WOUTERDEMOL.BE @WOUTER_DM

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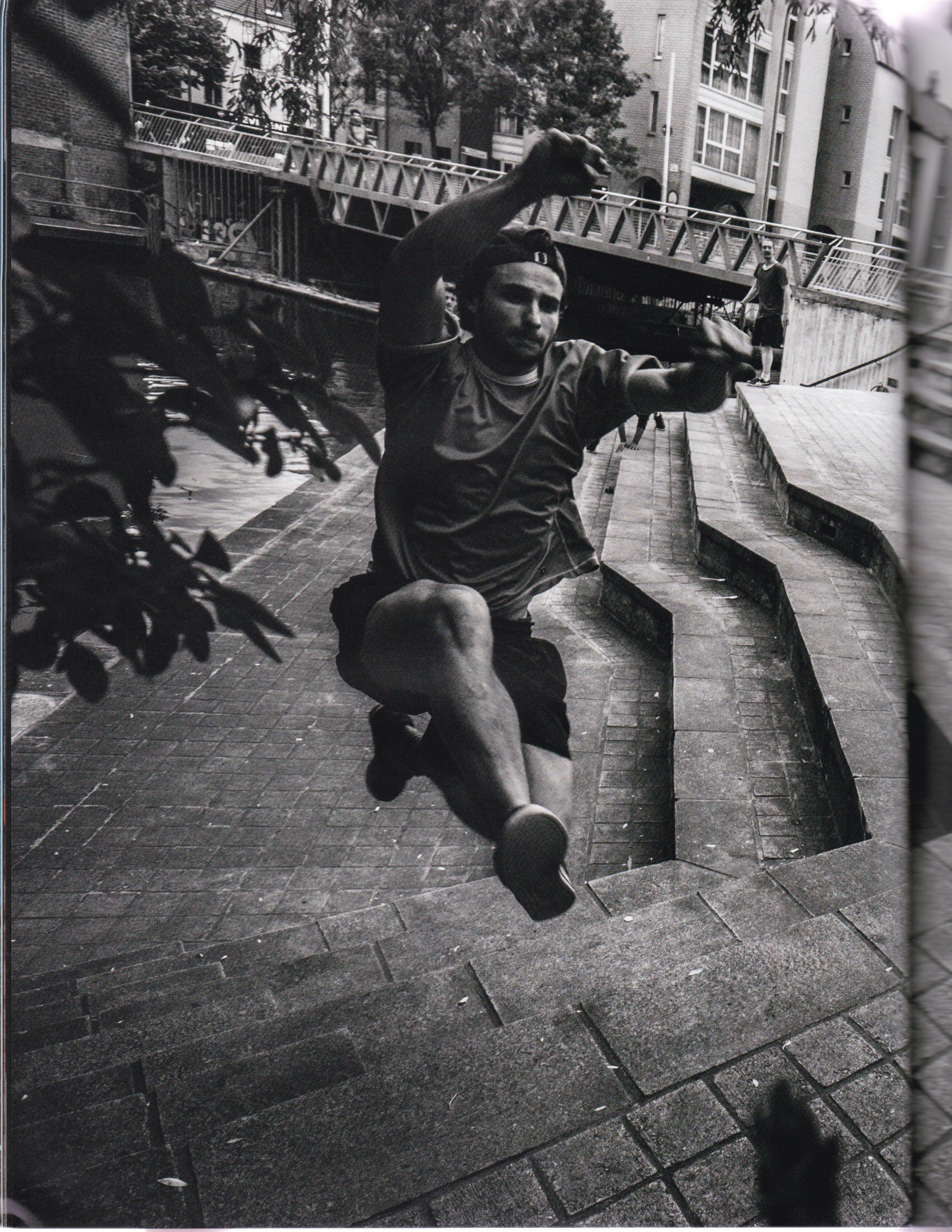


PHOTOGRAPHY – **WOUTER DE MOL** WOUTERDEMOL.BE @WOUTER_DM

THE MANY JOYS OF SLEEPING ROUGH

STORY BY
GEORGE STARKIE

That was the last time I trusted a local for directions. The previous two hours had been spent trudging through old cobbled labyrinths of dimly lit streets, blind to the old men still drinking under crowded parasols and occasional scooters that zoomed past. It was a little after midnight when we finally stumbled upon our destination. The Mediterranean rain cascaded upon the deserted streets, thick and warm, thousands of miniature explosions all around us. My legs were beginning to cramp. I dreamed of sleep.

Lorian, Jordan, and I had spent the day training and filming in Miraflores with one of the locals, a gangly and uncoordinated looking teenager who oddly resembled Napoleon Dynamite. Simao, the closest thing we had to a host, insisted we spend our evening in luxury at the Igreja das Chagas, lauding it as the best sleeping spot in all of Lisbon. An easy roof climb and good shelter from the rain, it was an enticing offer indeed.
"Plus, it's a Church," he had exclaimed in broken English shortly before hurrying off at the first sign of grey skies. "They have to offer you sanctuary." It was foolish to have hoped that his directions and logic wouldn't be as hasty as his departure.

To clarify, Lisbon is the city for Parkour. I think it has something to do with the city's deeply rooted cultural ties to the arts, which permeates even the simplest designs and infrastructure. The concrete estates and tower blocks are as undoubtedly picturesque as the old quarter and beaches. Such structures and intersecting grey walls often go unnoticed, but for us, these geometric puzzles were a manifestation of jumps and challenges hitherto consigned to the imagination. Someone else could take a tour at the Museum of Art, Architecture, and Technology, but we were here strictly on business. And that business was jumping.

Our trip to Lisbon was made all the more exciting due to the fact that it coincided with many other traceurs who were visiting the city. Without name dropping, we had met and trained with some remarkable athletes: trickers from Denmark, a few of the guys from the Hal 5 gym in Belgium, a couple other Brits who may or may not be sponsored by a certain project; a few of the Portuguese locals and a certain Australian man with a penchant for sending big front flips. The days were spent training hard, but it had not occurred to us that as evening arrived, everyone would gradually head back to hotels, apartments, and Airbnb's, leaving Lorian, Jordan, and myself in desperate need of shelter. When planning the trip, nobody had given a second thought to sleeping rough; it was just the parkour way. But after a week of bad weather and worse sleeping spots, I was beginning to envy their shrewd planning.

Our pilgrimage to Lisbon was to culminate at Kaos, an aptly named amalgam of balconies and stairwells above a motorbike garage. Tomorrow I was going to send the catpass precision, a world-famous jump recognizable from grainy internet videos circa 2010. The jump rewards technique and mental fortitude rather than reckless self-endangerment; parkour in its purest form. But with each raindrop that fell, I was reminded that rain, the weather, poor directions, and my own physical fatigue all threatened to sabotage the final day. At least we had found shelter.

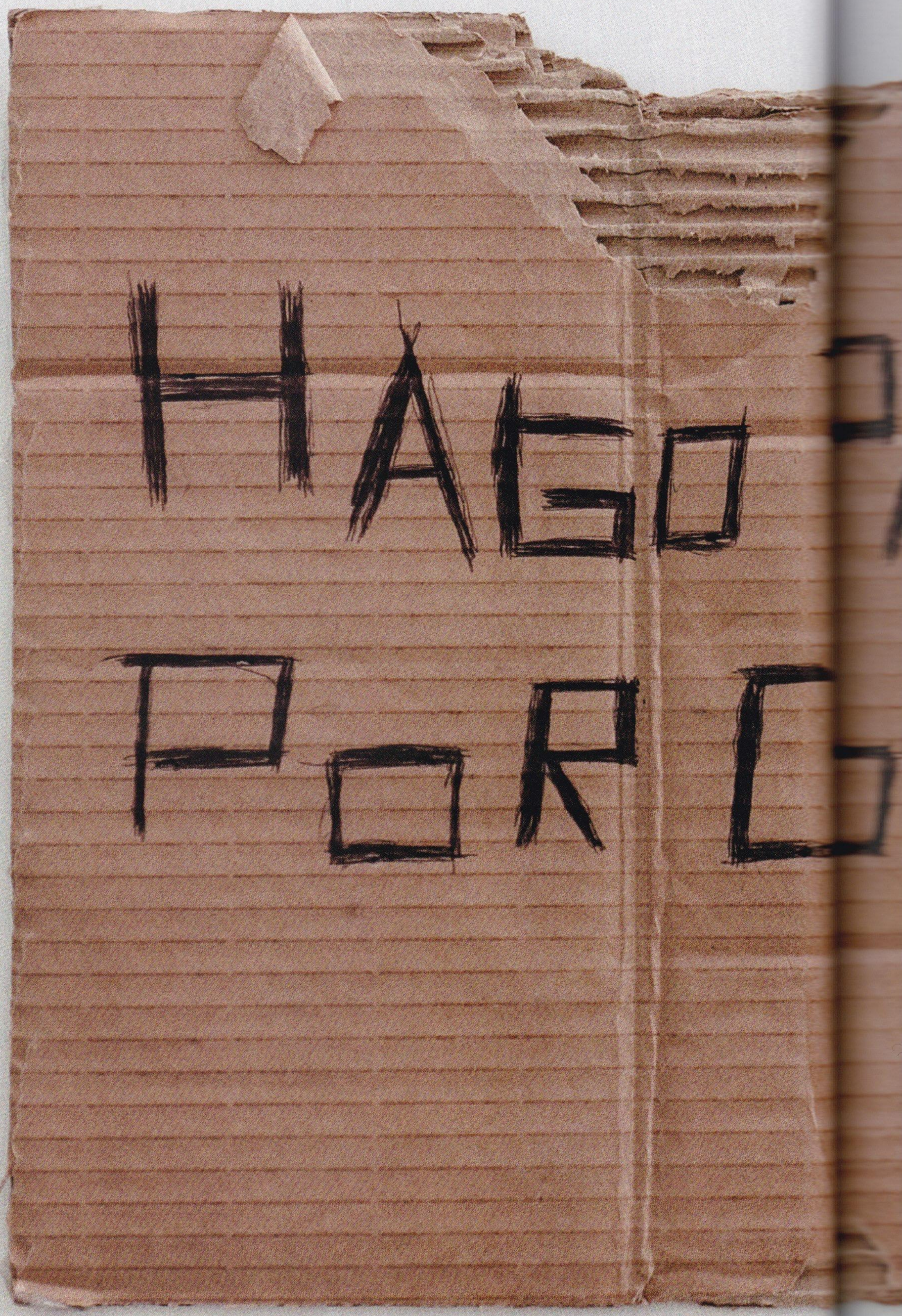
If you ever find yourself sleeping rough in Lisbon, avoid the Igreja. Several alarm systems snaked menacingly up the orange-brown walls, and a Doberman slept in the yard. This certainly wasn't part of the plan, if there even was a plan, that is. We looked at each other in dismay. Nobody said anything because there was nothing to be said. Better keep walking. A couple of tourists were staring at us from a balcony, looking at us with a mixture of curiosity and disdain. I don't know how I knew they were tourists. But they definitely were.

For some reason, I hate the idea of being labeled a tourist. Just another person on another stop on the grand tour. The word sounds artificial and highly commercial, rooted in some neo-colonial subtext. Tourist. Bleugh. The concept of tourism baffles me. You spend money traveling, sightseeing, and eating before flying home. You browse, without even noticing the neatly trimmed bay trees that line the streets or the Pixação graffiti growing freely behind. Their actions and itineraries merely reflect a domestic routine played out abroad. Arriving as outsiders. Leaving as outsiders. On the other hand, was it necessary to sleep in a stairwell or under a balcony to feel like you belong to a city? I don't know.

But tourists will never experience the freedom of choice. Right then, soaking wet and hungry, we had a choice to continue walking or stay put. As we continued our journey, the road rapidly branched off into multiple directions and subsequent decisions that had to be made. An exponential number of possibilities sprang forth from the myriad of side alleys, hidden gardens, and courtyards that might offer respite. Right now, the only wrong choice was to crawl back to the familiar safety of a hotel room, for a predictable night's sleep. That, in my eyes, is true freedom.

Despite mutual exertion, we were having a good time. With endless options comes the ability to believe. We might find the best roof in the entire city to sleep on. Tomorrow we might be kicked out bright and early by a confused caretaker who, after some explaining, may point us in the direction of the best pastel de natas and Portuguese coffee in town. Kaos could be completely waterlogged. I might injure myself warming up. Perhaps it would be the best day of the trip. Who knows?

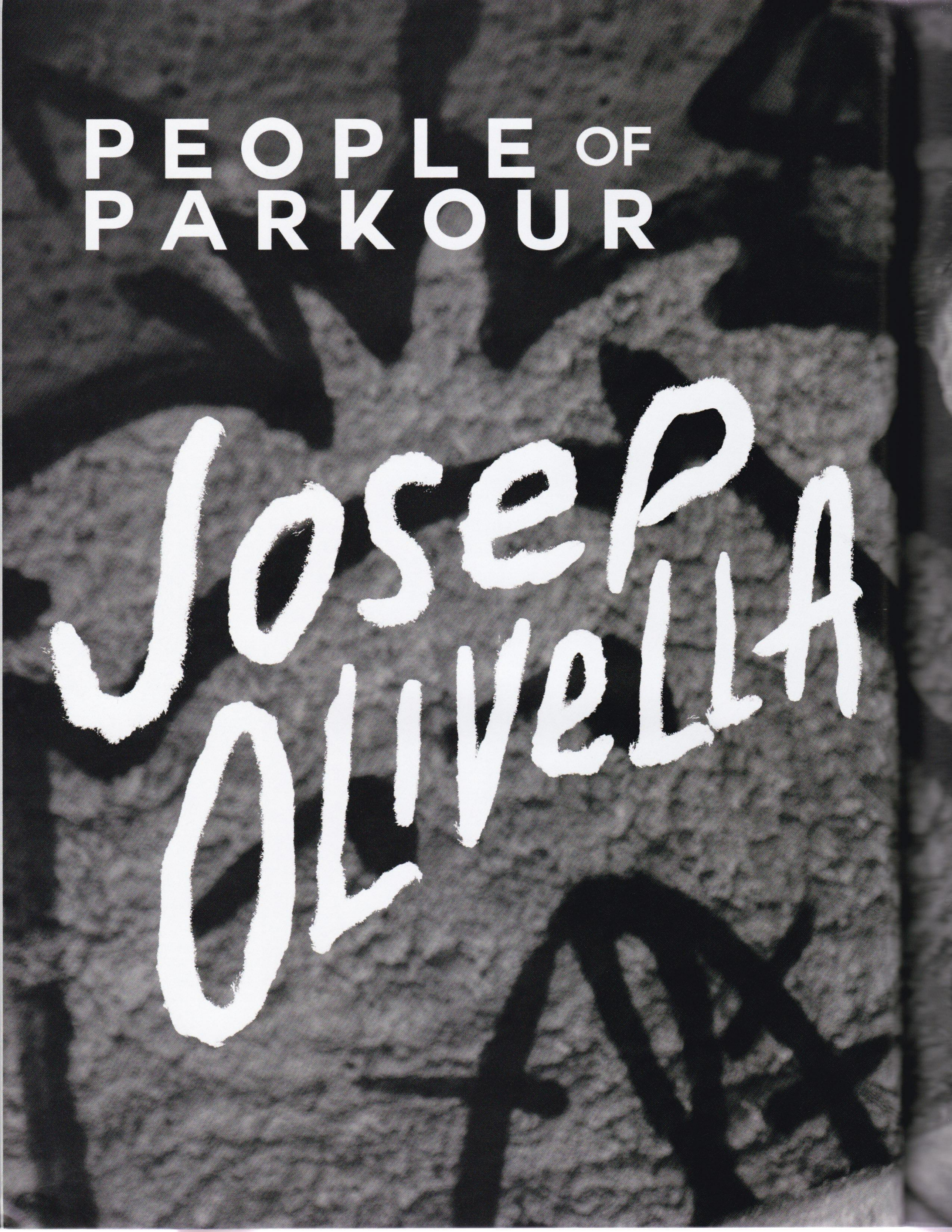
Right now, all we could do is continue to trudge through well-mapped streets, ignoring stiff backs and cramping calf muscles. A couple of vagabonds in search of something indescribable yet instantly recognizable. Cold and tired, but laughing. Pretty similar to a running jump, actually. Trust your steps. Commit. One foot forward, then the next. Just like that.


THAT
DOOR

ARKOUR

MIDA

PEOPLE OF PARKOUR



THE STRUGGLE OF WORTH

I've always been kind of bad at sports. When I was a very little kid, I had a heart surgery that made it so that until I was five or six, I was not allowed to do any sports. Then I became scared of them. I did this thing where I said: "No, I don't like it," and because I didn't have any sports in my childhood, I was terrible at them. I was short, skinny, and yeah, it was just not my thing - I was more of a mental guy. And when I found parkour, I sucked at it the same way.

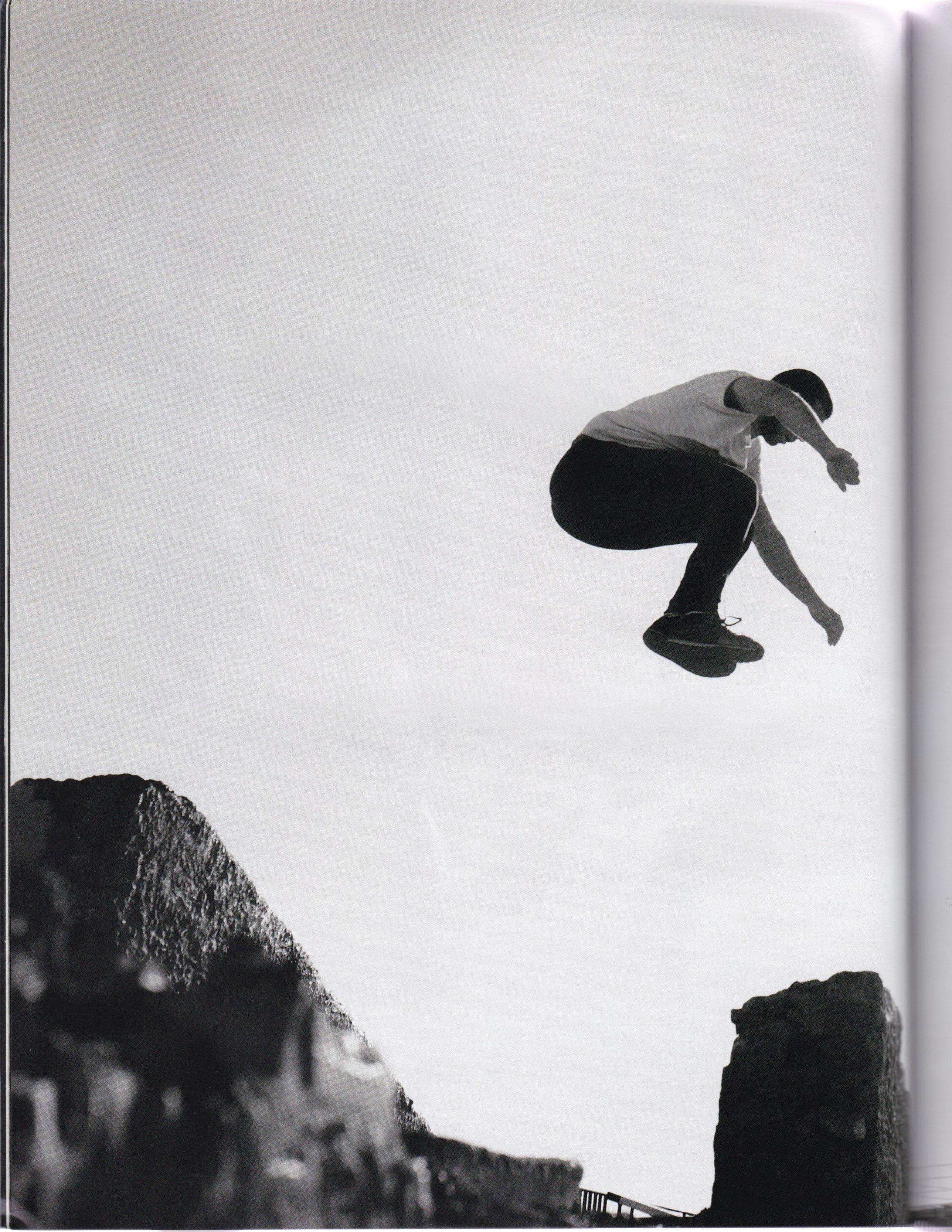
I've had so many students now, and I would've been the worst student I've ever had. Everything was so scary, and everyone was progressing more quickly than me. But as it is parkour, it doesn't matter if you're bad or not progressing at any rate because there's not even a way to measure how good or bad you are, there's no competition, and there's no measuring against each other. So that was the sport that I found that I didn't need to be good at to do. I got into it.

After training for half of my life, I started to feel like I'm a little good, but still, I've never felt like an athlete. It just feels natural to do it. When I see a jump, I just want to jump, and I want to move. I never actually look for results. I'm not looking for a specific thing, I just like to do it. It's good for my mental health to use my body and experience the environment.

I guess without parkour I'd be in a worse place, because parkour helps me in every aspect of my life, like everyone who does the sport. It's been a personal thing that I can do all the time. I don't need anything else to be going right in my life to do parkour. And also, it's pulled me away from many other bad things that I would've done with that time. One of the reasons that I've come so far in this sport is not only because I love it, but because I've spent so much time doing it. All my teenage years, it was either parkour or bad things, so when I started, I was spending hours training just because it was something to do. From that, it became the passion that it is now.

There's so much sacrifice in it. When I look back, there's so much stuff I haven't done cause I was training. But regardless, I honestly wish I would've discovered it earlier in my life, because when I started I was already like 15, and my students are starting at seven. I don't know, I guess I would probably be better, who knows.

It's still very hard for me to think right now that I am not bad at it. Like so many people in these kinds of sports, I have a background in mental illness and depression when I was a teenager. It's the thing like, if I've had a good training session, I've done something productive. It makes me feel worthwhile, like I've done something valuable. When I don't need that kind of validation is when I enjoy it the most, and I think it's the same with everyone.



FEATURED – **JOSEP OLIVELLA** @JOSEP.PKBCN

PHOTOGRAPHY – **ANDREW OBENREDER** @ANDREWMUVS

There are so many people who are like "I am so shit at this, I'm so fucking terrible at parkour," but they do it all the fucking time. But why? You know, why? I think this is a huge thing across the board, like, I see tons of people in the parkour community who are like "I suck," but they don't stop training.

I think one of the things to remember about parkour is that it's not perfectable. 90% of training for all of us is just to overcome a challenge. If you feel like you don't have any more challenges because you're so good, you're just going to stop training. The one that gets satisfied quickly is not going to train for more than a couple years. That I see with my students. The best ones usually just drop off at six months. You need to have this mindset before actually committing to it. You're never at a set skill level thinking "Okay, I'm only going to get better from here." It keeps going up and down. It's very frustrating. I wish it was like a video game where you just get the skill and you get it forever, but life's not like that.

DEAR MOM,

I DON'T REMEMBER A LOT OF MY CHILDHOOD, BUT THE MOMENTS I DO WERE BECAUSE OF YOU AND WHAT YOU'VE GIVEN ME TO CARRY. WHILE I DON'T REMEMBER ALL OF THE EVENTS, I DO KNOW THAT PLAYING WAS A CONSTANT.

YOU ALWAYS LET ME EXPLORE AT THE PARKS, RUN THROUGH ROLLING FIELDS, CLIMB THROUGH THE TREES, THROW ANYTHING I COULD LIFT, STAND ON MY HEAD, AND DANCE EVERY MOMENT I FELT LIKE DANCING. AND WHEN WE WEREN'T OUTSIDE, YOU WERE SETTING UP OBSTACLE COURSES WITH THAT BIG RED TABLE, THE COUCH, AND ANYTHING ELSE MY LITTLE HANDS OR FEET COULD REACH. AND IF I EVER FELL, YOU WOULD SMILE AND TELL ME TO TRY AGAIN IF I WANTED TO.

YOU NEVER STOPPED ME FROM PLAYING, EVEN WHEN IT LEFT THE DIRT FROM MY LITTLE FEET OR BIG COLORFUL STREAKS ACROSS OUR WHITE WALLS. AND YOU NEVER ONCE GOT ANGRY, BECAUSE I KNEW YOU WERE GIVING ME SOMETHING, AND BECAUSE LATER, YOU WOULD GET TO PLAY. YOU LOVED TO PAINT THE HOUSE AND CREATE CHANCE WITHIN THE SPACE — IT WAS A CONSTANT — AND EVEN THEN, SOMETIMES MY CREATIONS DIDN'T LEAVE THE WALLS FOR A LONG TIME.

TODAY, MY FEET ARE MUCH BIGGER, BUT THEY STILL LEAVE MARKS BEHIND THEM. I WAS PLAYING WITH HANDSTANDS IN THE HOUSE THE OTHER DAY LIKE WE USED TO, AND I WAS ASKED, "WHY DON'T WE DO THEM ON THE BRICK, SO WE DON'T GET THE WALLS DIRTY?" AND AT THAT MOMENT, I THOUGHT OF YOU IN MY REPLY, AND SMILED AS I SAID, "THEY'RE JUST WALLS. WE CAN PAINT THEM LATER IF WE WANT."

NOW THAT I'M OLDER, I WATCH THE WORLD RUNNING AWAY INSTEAD OF RUNNING THROUGH FIELDS, TELLING OTHERS HOW TO RUN INSTEAD OF RUNNING TOGETHER. AND WE'VE RUN SO FAR FROM THE PLACE THAT WE ONCE BUILT. THE OLD TOO AFRAID OF ALLOWING OTHERS TO LEARN FOR THEMSELVES, FEARFUL OF WHAT THEY MAY FIND, AND TOO SCARED TO PLAY BECAUSE OF WHAT OTHERS MAY THINK. AND THE YOUNG ARE BEING PUSHED AWAY FROM THEMSELVES AND THEIR CAPABILITIES BY BEING TOLD THEY CAN'T. "STOP! DON'T DO THAT! GET DOWN FROM THERE! YOU'RE GOING TO GET HURT!" YEAH, THEY MIGHT. BUT LET THEM FALL, LET THEM GET HURT, AND LET THEM LEARN. LET THEM DIRTY THE WALLS. I'M GLAD YOU LET ME.

THANK YOU, MOM, FOR NEVER ONCE TELLING ME, "NO." YOU'VE GIVEN ME A GIFT THAT MATCHED MY IMAGINATION AND HELPED ME BECOME THE PERSON I ALWAYS IMAGINED I COULD BE. SOMEONE WHO ISN'T AFRAID TO TRY, [redacted] FALL AND TRY AGAIN. SOMEONE CAPABLE OF CALCULATING RISK AND KNOWING WHETHER OR NOT IT IS WORTH IT. SOMEONE WHO WORKS TO LEARN FROM EVERY STEP THEY TAKE. SOMEONE WHO WILL DO THEIR BEST TO GIVE THE GIFT YOU GAVE ME TO THE WORLD. SOMEONE WHO CAN SAY, "DON'T WORRY, THEY'RE JUST WALLS."

LOVE,

YOUR CHILD WHO LOVES TO PLAY

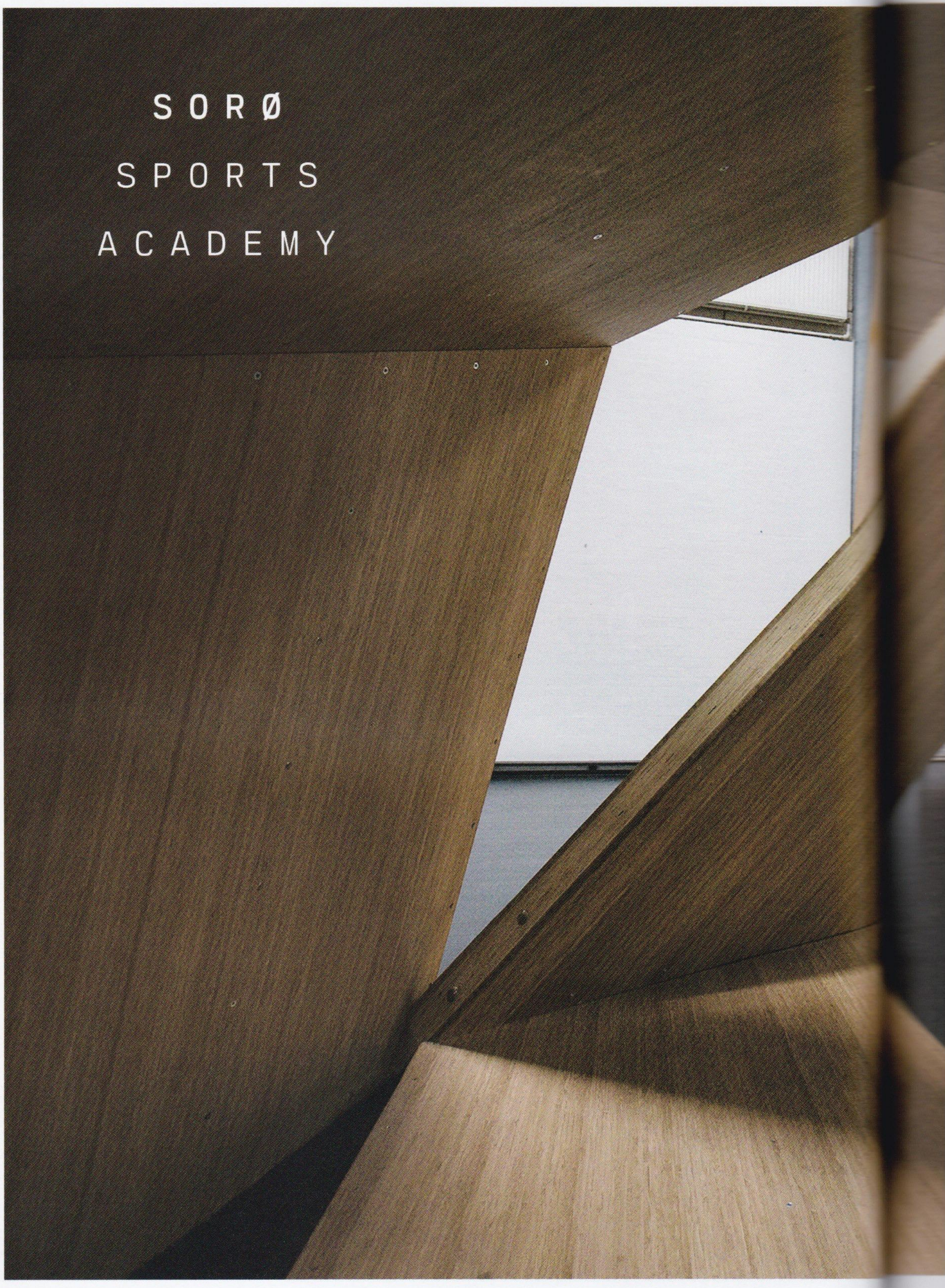
DEAR
MOM,

DON'T WORRY,
THEY'RE JUST WALLS

BY
YOUR CHILD
WHO LOVES
TO PLAY

SORØ SPORTS ACADEMY

STORY BY **MIKKEL RUGAARD** ARCHITECT + DESIGNER **MIKKEL RUGAARD**



PHOTOGRAPHY **ANDY DAY**

PARKOUR ARCHITECT RETROFITS FORMER GYMNASTICS SPACE, COMPLETE WITH HYDRAULIC FOLDING FLOOR, TO CREATE A UNIQUE INDOOR PARKOUR GYM.

CARPENTRY + WOODWORK **PER JUUL**

STEELWORK **KT STÅLINDUSTRI**

CLIENT **SORØ GYMNASTIKEFTERSKOL**

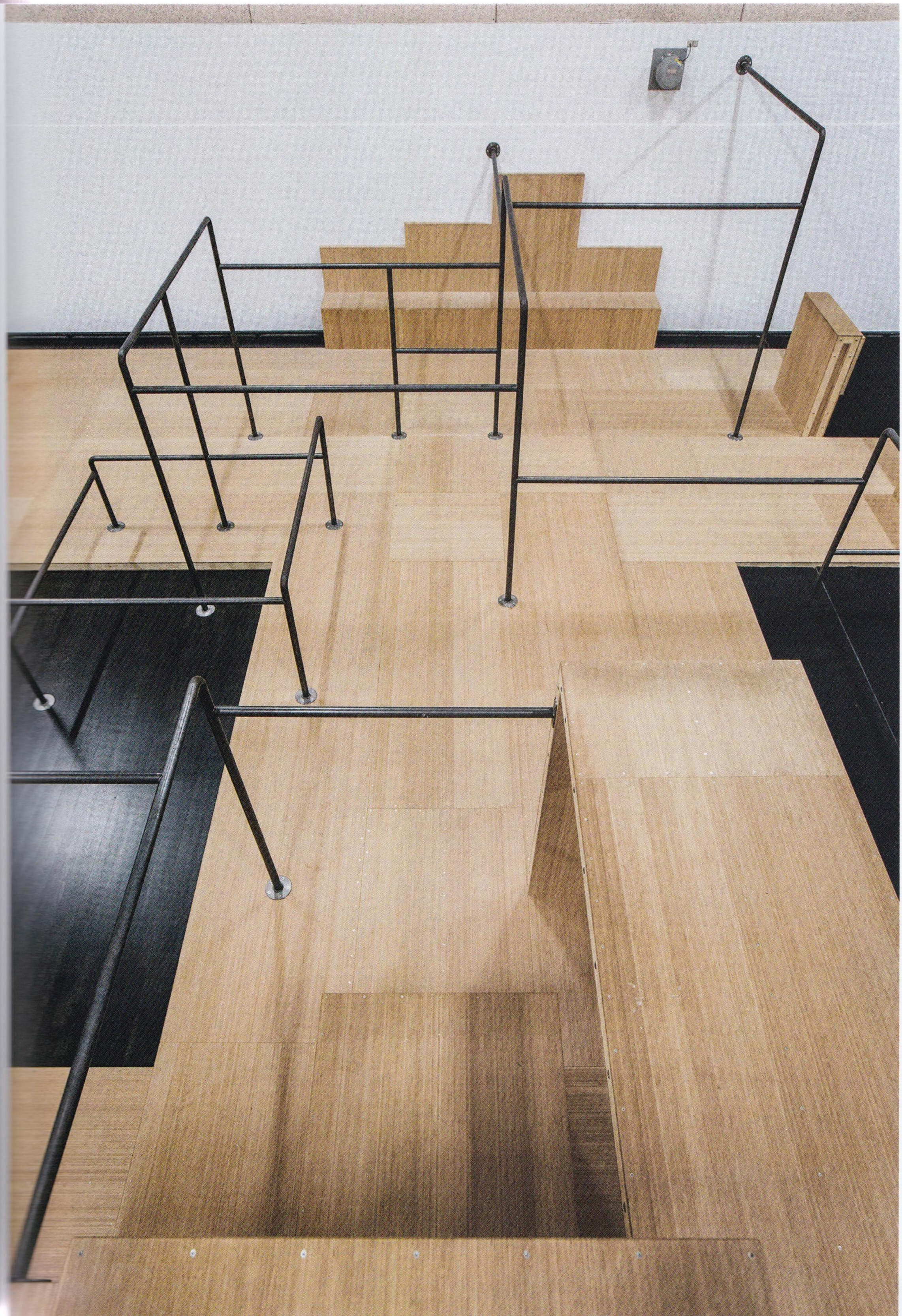
Contrasting the dark parquet floor, bands of bamboo plywood sheets fold and bend through the room like a giant, parasitic piece of wooden furniture, creating a unique space for parkour and movement at Sorø Sports Academy, Denmark.

When Sorø Sports Academy built a brand new state-of-the-art gym for their gymnastics activities, they found themselves with space that needed to be repurposed to better accommodate the demands of their students. With parkour's explosive rise in popularity, a movement discipline with characteristics relatable to classical gymnastics, converting the unused space into something for parkour seemed like the logical choice. With the help of architect and designer Mikkel Rugaard, co-owner of Copenhagen based parkour operation Street Movement, the space was given new life and unexpectedly became an international benchmark for the upcoming niche-industry of parkour design.

"This type of school is something unique to the Nordic countries. The students live there for a year and do everything together - eat, sleep, study, train, fall in love, travel, laugh, and cry. In the daytime, they study regular school subjects, but they also get to pick sports subjects to study more intensely throughout the year," says Mikkel Rugaard. In the case of Sorø, the big subjects are gymnastics and dance - and now parkour. "Attending this type of school is a real 'coming-of-age' experience for most, where futures are formed, and friendships are forged for life. We wanted this space to support everything about this concept, and not to become simply another training space."

The new wood and steel construction folds around the room, dividing the space into smaller sections for warm-up activities or for running multiple group sessions at a time, while at the same time tying the sections of the space together to create endless possibilities for crisscrossing flows of continuous movement.

"They run a number of different activities at the school, so we wanted the space to work with as many conceivable scenarios as possible. Sometimes it's small parkour sessions, sometimes it's large events with many people of all skill levels. They do open houses and shows, and sometimes they use the space for dance and make videos where the new structure works as a stage or a scenographic element."



And then there's the moving hydraulic floor – the least known fact which may be the most interesting detail about the space! "The pit was already there, so instead of just shutting it down permanently, we decided to make use of the unique functionality of the folding lid and make it a transformable part of the new construction," says Mikkel Rugaard. "The existing hydraulic pit is a very typical way of doing an air mattress installation in traditional gymnastics gyms – especially when floor space is limited. This particular one at Sorø Sports Academy was one of the very first of its kind ever installed. Out of respect for the historical and technical feat, and the story it tells about a tradition and the soul of the school, it was the only logical choice to incorporate the pit into the new design." It completely changes the possibilities and the way people can move around that corner of the gym. The pit folds open, transforming part of the construction from a horizontal to an angled surface, which can be locked in certain positions, allowing the athletes to jump to, bounce off, or hang from the angled surface. This also makes room to swing from a suspended metal bar into the air mattress that raises inside the pit.

“This project was a huge experiment. Obviously, we had a sense of what the new design could do to the space, but since nothing like this had ever been done before in this context, we really didn’t know if it would work or not! The response has been overwhelming. Even so, we’re constantly finding out new possibilities and thinking about little tweaks and additions to expand the potential. The experimentation is very much part of how I work. The discipline of parkour was created from not having facilities and having to find challenges around you and adapt yourself and your physical capabilities to the existing space. So what happens when you turn that whole idea upside down and start adapting yourself to the space instead? That’s the paradox of ‘parkour design.’ We don’t know yet as this niche industry is still in its infancy. By going down that road, there is a risk that we undermine one of the foundations of the discipline of parkour - of adapting to your environment - and that’s why I really think we need to be smart about it. Personally, I feel an obligation to continue to challenge and push the norm of what we believe are good and functional spaces for moving - not only for parkour, but physical activity and development in general. Simply adding ‘the newest state-of-the-art equipment’ doesn’t cut it. Like any other good design or architectural project, you need to understand, respect, and engage the context - social, cultural, physical, and in this case, institutional - for the outcome to be successful.”

The material choice and detailing is fairly simple with very little finish treatment, chosen with durability very much in mind. Only the walls and the floor were painted and stained to make the new structure stand out as a big piece of added furniture. "The structure takes a real beating from the athletes. The average person dropping from just a few meters lands with an impact of several tonnes - and you won't believe what these athletes are capable of today. At the same time, we wanted a structure that was slim, light, and seemingly floating in many places. We didn't want big volumes to occupy the limited space, as you typically see in these types of projects, but to optimize the usable surface area in all planes and levels. Naturally, this presents a structural challenge." To achieve this look, the structure interlocks and supports itself in many places, and is reinforced with custom laser-cut steel on the inside, making the only 93mm-thick sandwich structure very stiff and strong. Bamboo plywood sheets were chosen for their strength and durability - and they will keep looking good even after a period of heavy use.

"The design looks simple on the outside, but the inside and what it produces is quite complex and advanced - mimicking the nature of the discipline of parkour, really," Mikkel Rugaard adds with a smile.

The design has been prepared for future expansions, such as creating openings in the wall atop the plateau to visually connect to the neighboring indoor space, and along the outside wall to connect to the outdoor parkour area. The client and architect would also like to add a bigger skylight lo let more daylight into the space.

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RFSH

YOANN LEROUX

STORY – **YOANN LEROUX** @YOANNLEROUXOFFCIEL
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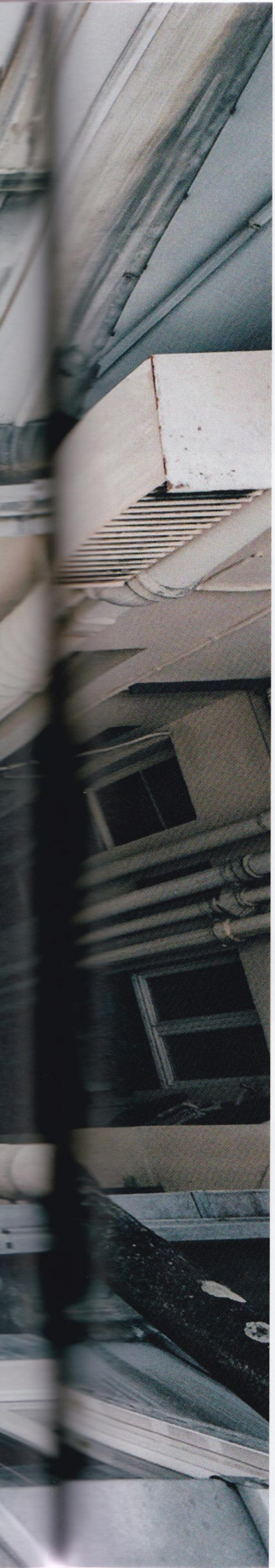
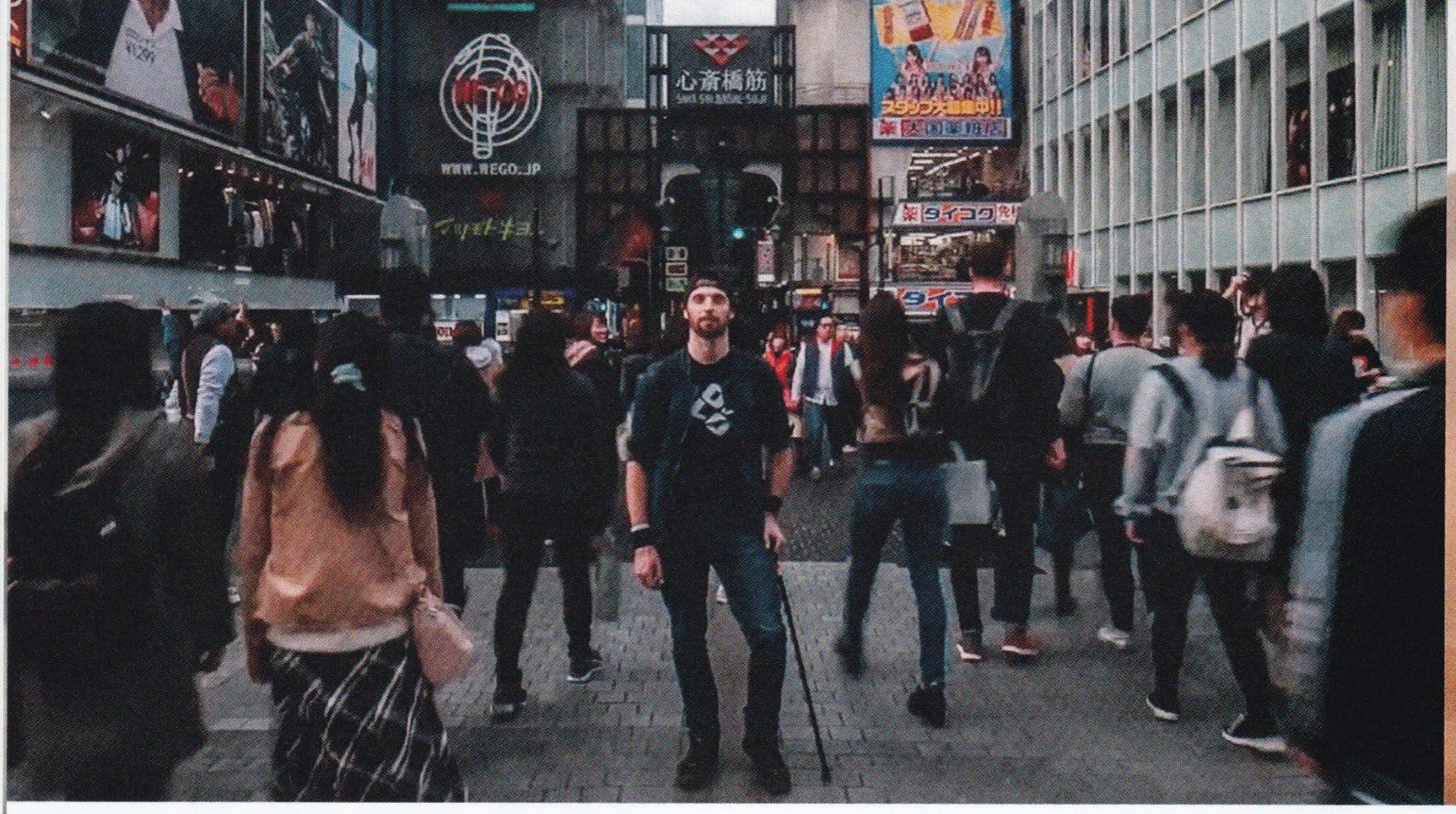


REFRESH: YOANN LEROUX

Japan has an interesting country and culture - it is very different. When I wanted to give something to people, people told me that they didn't have any link between the parents and the kids. So my goal was to re-connect the parents with their children - to be able to communicate and share emotions. The Japanese culture is very closed off to expressing feelings. Even to your parents, and also for the parents to express to their kids.

So I started a family class, and that was nice because you were able to see the parents and the kids together, helping each other, talking, laughing, and rolling on the ground - it was an amazing time. One worker from the city and some firemen were there at the workshop as well. When this politician showed up in his nice clothes, he was so excited about joining the workshop. He wanted to crawl under a bridge with all of the kids, and it was pretty funny because he did it after taking his shoes off. And since that time, I've developed an excellent relationship with the community and the city of Ikoma.

The only trouble was me getting injured just four days before my trip to Japan for this big challenge where I was to go down an 11-floor building. But it was a very bad injury. So I get to the airport with my wheelchair, travel to Japan, and bought a cane so that I could at least explore the city. I was not able to force myself to stay on the ground, so I climbed to the roofs. I don't even remember how many stairs I took with this injury to get to the rooftops. Everything is open in Japan. Everywhere are staircases that go straight up, direct, and easy to the rooftops. That was a great adventure. A lot of moments were pretty hard because of the injury, the pain, and because of the country's culture. People are not supposed to jump on the walls over there; it's against the rules.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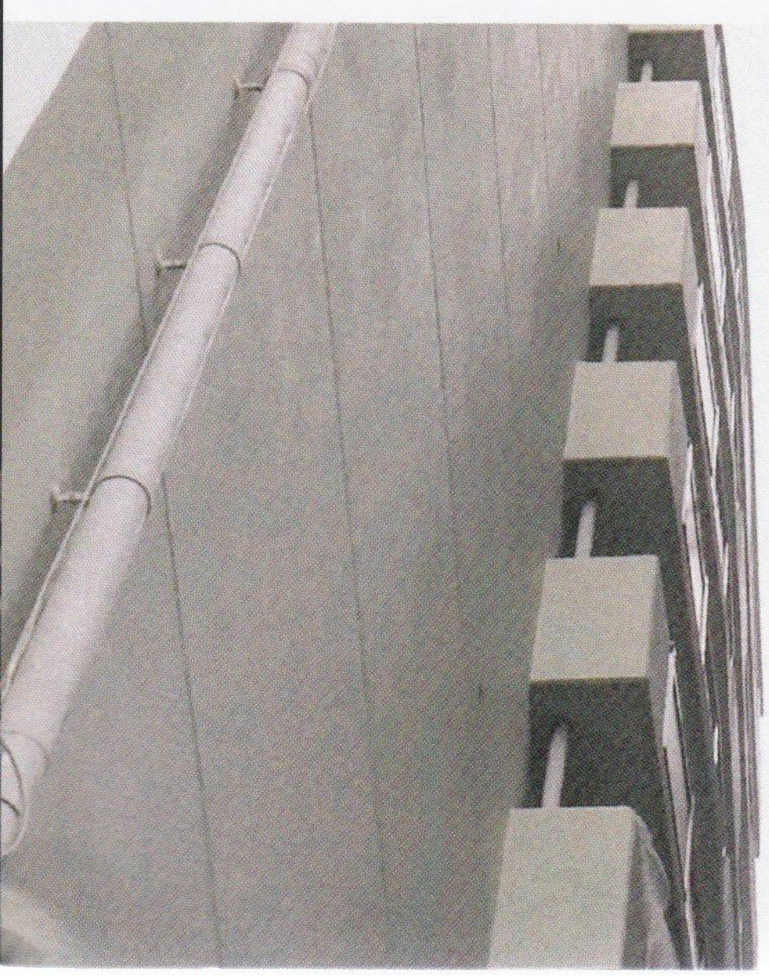
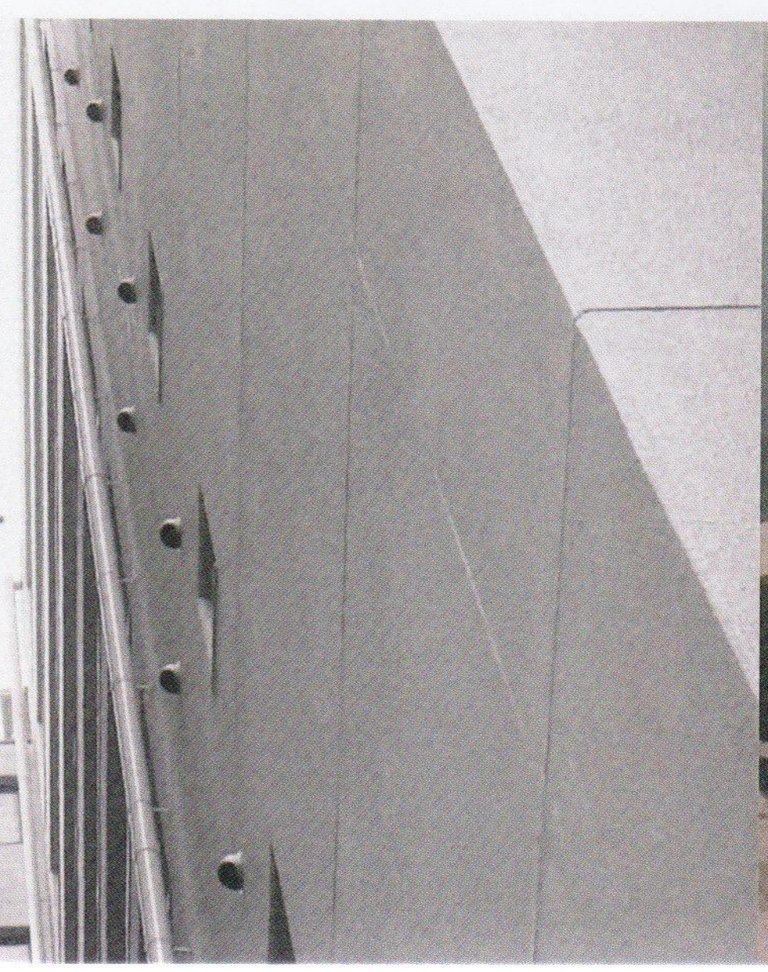
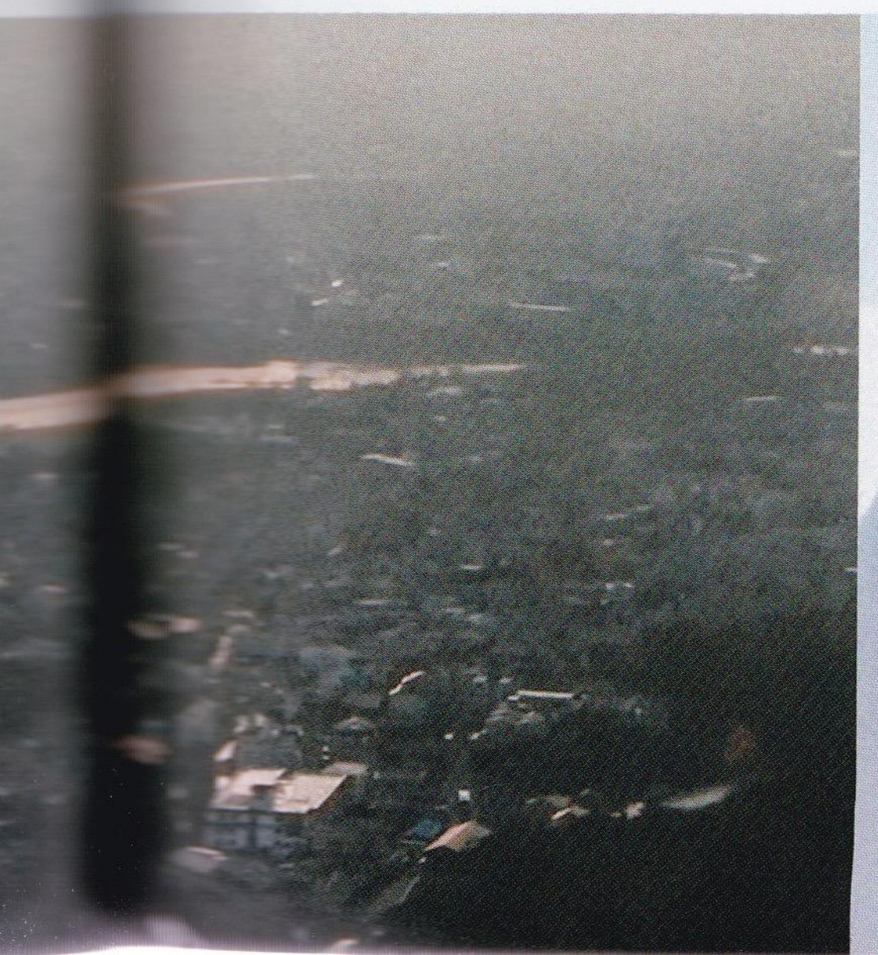






FRENCH
FREERUN
FAMILY

THE JAPAN FREERUNNING ADVENTURE

Yoann Leroux and Nathanael Sapey-Triomphe from French Freerun Family went to Japan to tell a story through parkour - giving insight into the culture and the immense landscapes.

DISTRICT B13

FILM REVIEW

STORY BY **BRYAN AUSTIN** @NOKNOWNTRUTHS

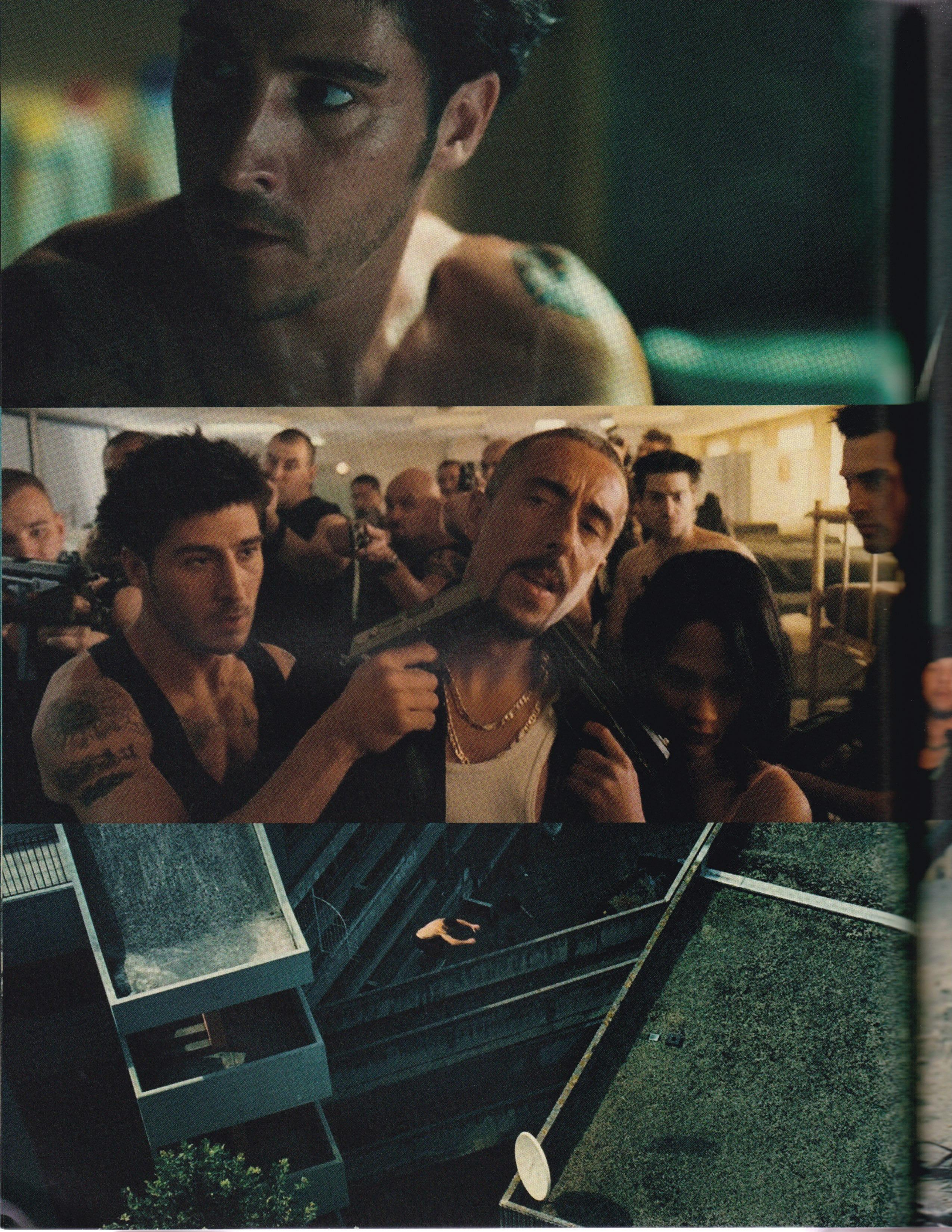
RELEASE DATE: NOVEMBER 10, 2004 (FRANCE)
ORIGINAL TITLE: BANLIEUE 13
RUIN TIME: 86 MINUTES
DIRECTOR: PIERRE MOREL
STARRING: DAVID BELLE, CYRIL RAFFAELLI
LANGUAGE: FRENCH

CAPTAIN DAMIEN MUST TEAM UP WITH LEITO, A LOCAL INSURGENT FROM DISTRICT 13, TO DEFUSE A NEUTRON BOMB THAT HAS FALLEN INTO THE HANDS OF A LOCAL DRUG LORD, TAHA, AND RESCUE LEITO'S SISTER LOLA.

Hold on to your butts because parkour Jesus is taking us on a wild ride through the dystopian future of Paris, France, in 2010. David Belle costars this film as Leito, a civilian in a ghetto district (Banlieue 13) of Paris, which has been overrun with crime and violence. He's caught sabotaging the district's crime lords drug supply and ends up losing his sister Lola(Dany Verissimo) to him. He now has to team up with the elite cop Damien Tomaso (Cyril Raffaelli) in order to save his sister and his district from a bomb that will destroy them all.

If you're looking for decent action flicks featuring your favorite form of movement, then I don't think you can pass this one up - it's pretty important. David Belle does an incredible job with the stunts and choreography throughout the film, and all of the action scenes are well shot and enjoyable to watch. The highlight of the film is its opening scene. A simple escape scene involving David Belle descending an apartment building while being pursued by a gang of thugs. Belle's movement is inspiring, blending expertly executed parkour and martial arts together to create one of the most entertaining escape sequences I've seen in a film. The only downside is that there isn't much more of this in the film, and I could easily watch an entire movie if it were just an hour-long David Belle chase scene. The rest of the movie is taken up by fight scenes, usually involving Cyril Raffaelli taking on several armed thugs with his bare hands. While entertaining, these scenes lack the energy and intensity brought by Belles' movement.

And this is where the movie somewhat slows down to a crawl. As wonderful as the action is, the plot and characters are lacking and fall just short of being too generic. Despite having Belle and the ability to utilize his skills to create new and fresh action settings, the film opts to take the cheesy route and falls into almost every action trope you can think of. Evil crime lord killing his men, corrupt government plots, timed bombs, damsel in distress, it's all here. It's not all bad, the actors seem to know what kind of movie they're in, and all of the characters have an almost comical sense of overconfidence and snarky bravado. This leads to some fun back and forth as all of the characters, including the two protagonists, are constantly butting heads. Sadly Leito and Damien both begin and end the movie with little to no development, only barely learning to trust each other a few times. Ironically, the character with the most development is the main henchman K2 (Tony D' Amario), who ends up making the best decisions throughout the movie, earning him leadership of the criminals. So that's something.



LEITO

Belle's character is meant to be a street-wise revolutionary trying to reclaim his home with his knowledge of every corner of the district. Sadly this is mostly told to you and not really shown. Later in the movie, they attempt to show this by him seemingly knowing everything and concocting ridiculous plans that never truly pan out in a satisfying way. Time could have been dedicated near the beginning of the film to give a better understanding of the film's protagonist and his relationship to his district. A scene where we actually meet his sister before she's abducted could have made her kidnapping more impactful. Another scene or two could have been used to show him setting up traps and taking shortcuts to his hideout before we get to where the movie decided to begin in the first place. With scenes like this, I think the beginning of the film wouldn't have seemed so rushed. Developing the world more would have brought a bit of emotion and heart into what ends up being a fairly dry story about two tough dudes kind of working together to beat the bad guys. The main draw of this movie may be Belle and his movement, but the movie prematurely ejaculates him onto the screen in the first 15 minutes only to leave us wanting more.

The impact this movie has had on parkour culture as a whole is fairly profound. Almost anyone who practices the sport has at least heard this film or has seen it's more iconic scenes. This is most obviously due to it being David Belles' debut role, and thus could be considered the first true debut of parkour in a fairly mainstream film. The overall reception of the movie also paints a positive picture for the entertainment value of parkour in film. Almost everyone who has watched the film has praised the athleticism of Belle in the first scene. This proves there is an interest in parkour outside of your usual social media feed. There are stories that can be told, and we need to learn to express them in a way others can find engaging. Martial arts had it easy, we can all understand the primal urge to fight, and that urge can easily be connected to any struggle throughout history. The decision to connect parkour with martial arts, as this movie does, seems to be the most obvious path of least resistance when thinking of how to expose parkour to the world. Thus far, it seems to have had the best results in keeping the attention of a general audience. But are their other ways for us to express sport, artistically speaking? Will we ever see a proper parkour comedy (perhaps similar to a Jackie Chan film), or maybe parkour horror (one that isn't a shitty zombie demo reel). I'd genuinely love to see attempts at all of these, as I think the sport is flexible enough to accommodate them all in a meaningful way.

So, where does this leave us? If you're like me and you can endure and sometimes love schlocky films, you may enjoy the entirety of the film. But if not, I would still encourage you to at least watch the action scenes, as they genuinely hold the movie up above most other films of its caliber. For what it is, and for what it represents, as parkour's first real step onto the big screen - it's a movie that no doubt left a good impression on the reputation of our sport. And despite its flaws, I think it deserves a watch

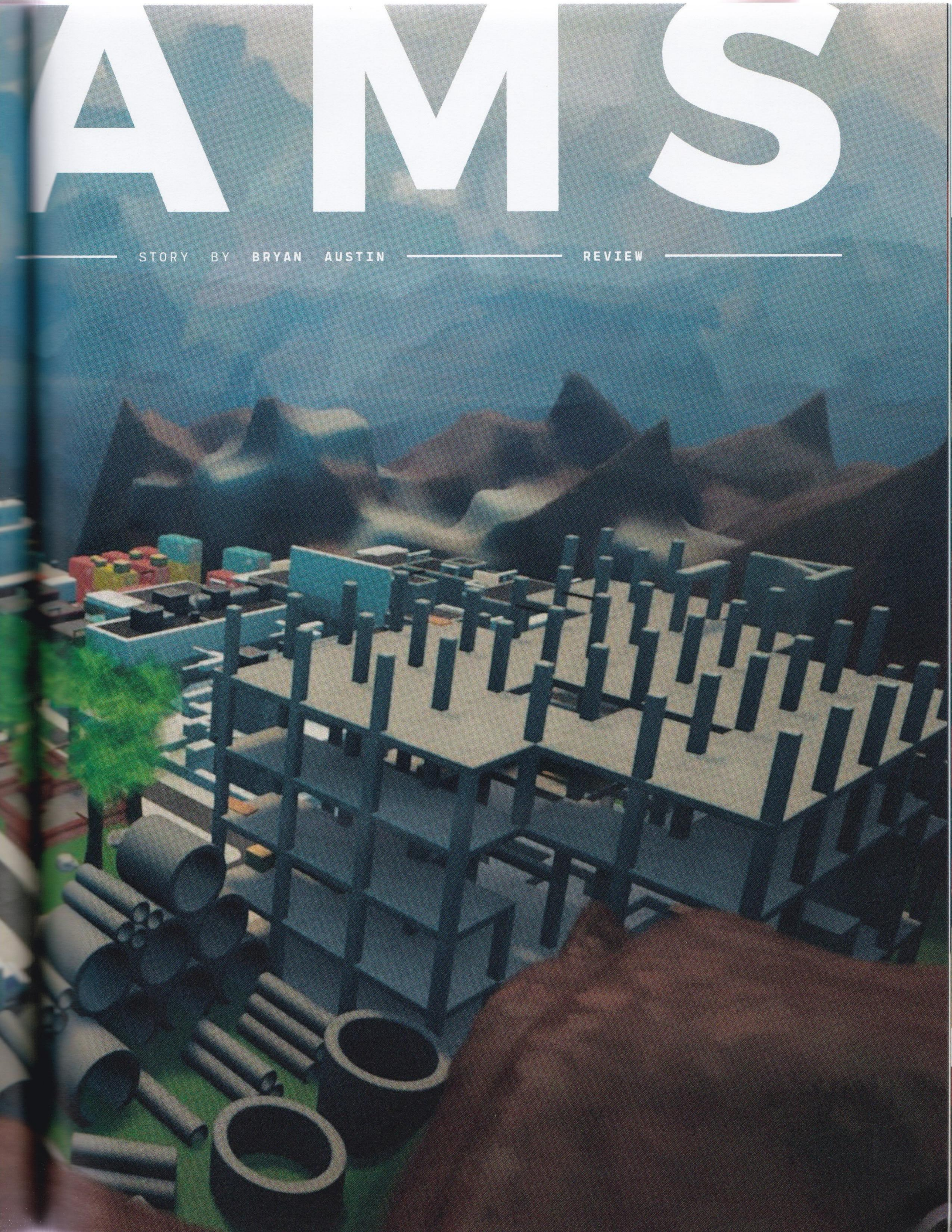
B13

DRE

TRUE PK/FR

AMS

STORY BY **BRYAN AUSTIN** — **REVIEW**



DREAMS: TRUE PK/FR

Developer: Media Molecule
Creator: Henry Blue
Platform: Playstation 4

STORY - **BRYAN AUSTIN** ©NOKNOWNTRUTHS
GAME DESIGN - **HENRY BLUE** ©BLUELIKETHECOLOR

DREAMS

Dreams released on February 14, 2020, exclusively for the Playstation 4, and is the latest game by developers "Media Molecule," most famous for their charming and innovative Little Big Planet, a series of platforming games about a happy little plushie "Sackboy" running around worlds created by other players. Like its predecessor, Dreams has set out to create a platform in which the creativity and ambitions of its players are allowed to flourish, enhancing the overall experience of the game. In essence, Dreams is a game that enables players to make games within its own engine, as well as play the games that others have made. Platformers, shooters, fighters, adventures, puzzles, simulations, movies, parodies, and pretty much any other type of game you can think about, you can probably find it somewhere in Dreams' already impressive and almost limitless catalog. But it can sometimes be hard to browse through its digital labyrinth of ideas and not become overwhelmed by the sheer multitude of random concepts created by the collective psyche of thousands of gamers.

TRUE PK/FR

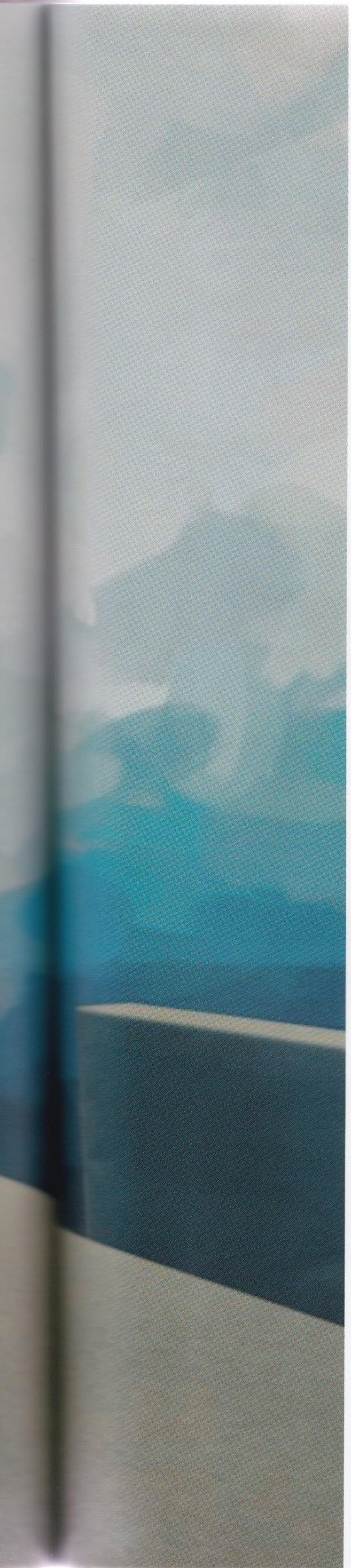
Luckily though, we're not here to talk only about all of Dreams and the celestial bastion of endless creativity it has bestowed upon gamers. We're here to talk about something a bit more relevant to a movement-based magazine. For within its boundless aetherian archives, lies a tiny glimmering star of hope, yes, hope for the future of parkour in gaming. For you see, one of our very own has attained early access to Dreams and has been working tirelessly on one of the most impressive parkour games I've played in a long time. Searching through Dreams for anything parkour related, you'll come across the usual brand of games consisting mostly of Mirror's Edge styled first-person platformers and the usual novelty games involving characters from popular games, or even Trump doing the sweet parkours. But amongst them is the one and only true parkour game, aptly named "True PK/FR." Created solely by traceur Henry Blue under his moniker "BlueL1keTheColor". Blue has strived over many months, using the tools presented to him through Dreams to create the parkour game of his own dreams

Several iterations of the game can be found when searching through Dreams catalog. Each one is archiving the progress of the game from conception to what it is now. It's fascinating going through each update and seeing all of the changes and additions, glimpses into the thought process and effort that went into this project. Every update feels different and tests out certain features that, over time, would be developed, improved, and finally implemented into the version we have now.

Starting up the latest update #6 of the game titled "True PK/FR: Cove," you are introduced to a charming overview of a colorful, dense, little parkour paradise. Carefully crafted to represent a variety of traditional parkour landscapes, including alleyways, playgrounds, and a construction site. On the outskirts is a small beach with an outcrop of rocks, next to which is a loading dock filled with crates and a boat. The map by itself is a work of art that should be commended. Every inch feels unique and meticulously worked on to provide its own individual challenges.

AVATAR

Your player avatar starts out as a pasty pale mannequin devoid of a soul but can be quickly customized to your liking with a selection of clothing, hairstyles, and colors. It's not much, but it's enough to give your character their own style.



TUTORIAL

A brief tutorial, accessed at any time in the menu, acquaints you to the basic controls of the game. The left and right triggers allow you to stride with your left and right legs, respectively. Pressing both allows for a precision/plyo. Jumping up to a wall contextually lets you climb, wall run, or hang. Vaults can be accessed with the face buttons and double-tapped to mix in all varieties. R3 lets you grab rails to swing and lache. L1 gives you a nice little roll, and finally, R1 frees your character to flip in any direction you please. These controls and how the character moves around are the defining feature of the game and are what set it apart from other games that boast to be about parkour.

COMPARISON

If I were to compare True PK/FR to any other game, it would have to be Skate. When the Tony Hawk's Pro Skater series entered the scene, it started out fairly grounded, but soon became a crazy spectacle letting you perform outlandish and over the top stunts with no real effort. Skate came along after Pro Skater's decline and tried to make even the simplest skate tricks more demanding and impactful. The challenge of these games isn't just to press a button in order to perform a move, but the challenge is mastering the controls so that when you press that button, your character does what you want and doesn't look stupid doing it. This is a large deviation from most other games like Assassins Creed or Dying Light that focus on making you look amazing at the game with the twitch of your finger. Many of these games, fun as they may be, tend to use parkour as an animation style, as opposed to making the movement the focus.

MECHANICS

Playing this game at first gave me a sense of unease. The jankiness of the Dreams engine is apparent with very little input. Running animations can look silly at times. Your character will constantly clip through walls and ledges or fly into the air as he scales a building. Getting a nice swing from a bar can be a hassle, usually resulting in you falling laughably short of your intended destination. But there's a point where all of the inconsistencies and glitches start to fade into the back of your mind, and all you can think about is how do I do what I'm trying to do and make it look good. You become engrossed in all of the other little details and nuances. As you jump from one ledge to the next, you notice how well spaced all of the walls and obstacles are, not all the same, but varied enough to force you to pull back or push further on each leap. Landing on a rail, although tricky, results in your character sticking the landing in a nice squat, something that felt like a rewarding little touch, and the animation of transitioning to balancing on that rail is surprisingly smooth. Vaulting and flipping can technically be done anywhere, whether you're in the air or not, which at first seems odd, but ends up being an excellent way to add more stylistic freedom to the movement...or you can flip so hard that you fly into the air by rapidly pressing R1, in a majestic display of how wonderfully Dreams handles physics.

CHALLENGE

Finally, you realize that just like in real life, you have to push through the jankiness and get good in order to be good. You have to find a challenge and repeat it, over and over, until the little thing that you wanted to do is done. And not only do you want it done, but you want it smoothed out and refined so that it looks natural and flows into another movement. Then you repeat the process again, and then again until you find that you have a line. "Oh look, that little corner over there looks interesting too," so the cycle repeats. That's what impresses me about this game so much. Simple as it may seem, it's able to capture a particular aspect of parkour that so many games forego. It captures that essence of improvement and the strive for perfection.

SET SPAWN
RETURN
MENU

OBJECTIVE

There is no real goal to the game, no real win screen or fail state. A time trial is offered by the game, having you move between predetermined points. It's a nice addition, but it isn't necessary if you asked me. Freedom is what True PK/FR brings to the table. We finally have a parkour game that focuses on the movement itself and rewards you with the ability to creatively express through your progression. The fundamentals of parkour philosophy and movement have finally been accurately emulated by a video game.

VERDICT

Dreams is on the PlayStation Store for $40 right now. And given that you get True PK/FR, as well as a growing catalog of player-created games that will only get better as time passes, I would definitely recommend this game to anyone who wants to experience what could quite possibly become the best parkour game out there.

CONNECT

If you do end up getting the game, make sure to send some runs and progress videos to @parkourgameclips on Instagram. Let's try to get Henry Blue and this game as much exposure as possible. There's so much potential here. We can help True PK/FR to develop, maybe one day into a game of its own that can surpass all of our dreams.

TAG @PARKOURGAMECLIPS

TRU

DREAMS

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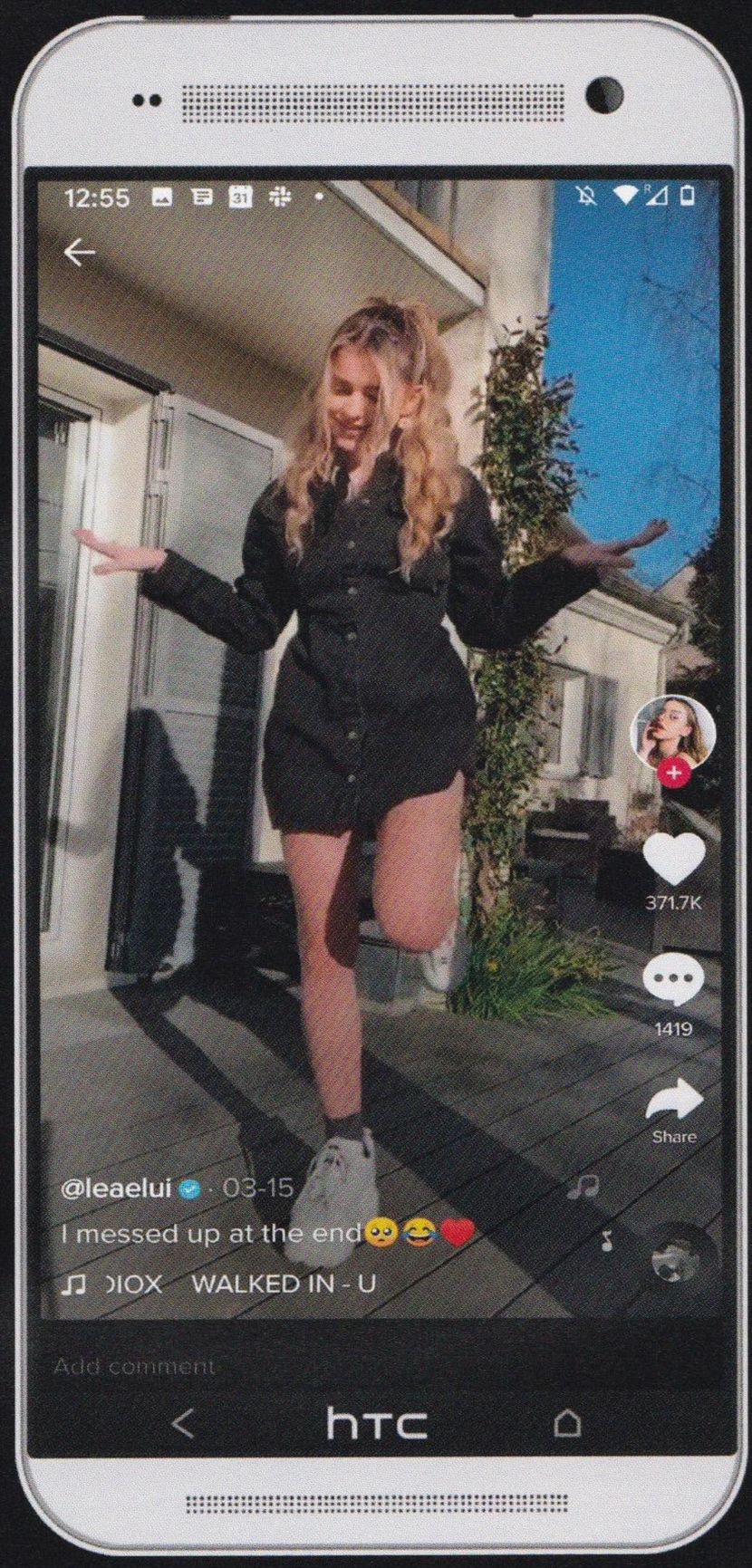
TALK

TIKTOK

STORY BY **SOFI WARD** @SOFII.CLOFII

Underage belly dancing, catchy challenges, snappy science lessons, and oddly satisfying tutorials. Featured in what are typically 6-10 second videos, content like this is how TikTok just achieved over 500 million active monthly users since its launch as Musical.ly in 2016; and with 1.5 billion downloads, it is the most downloaded non-gaming app. Now, with more and more parkour practitioners uploading clips to the app, our sport is joining the stream of TikTok videos flashing across millions of screens worldwide.

Online platforms have been catalysts for the growth of parkour since the first depictions of the sport were featured on international television. What was once limited to whispers on chat forums in the early 2000s has exploded into YouTube videos, films, Facebook pages, and Instagram accounts - all offering an overwhelming variety of parkour related content. With so much of the parkour practitioners' life already being captured and shared in these spaces, what makes TikTok stand out?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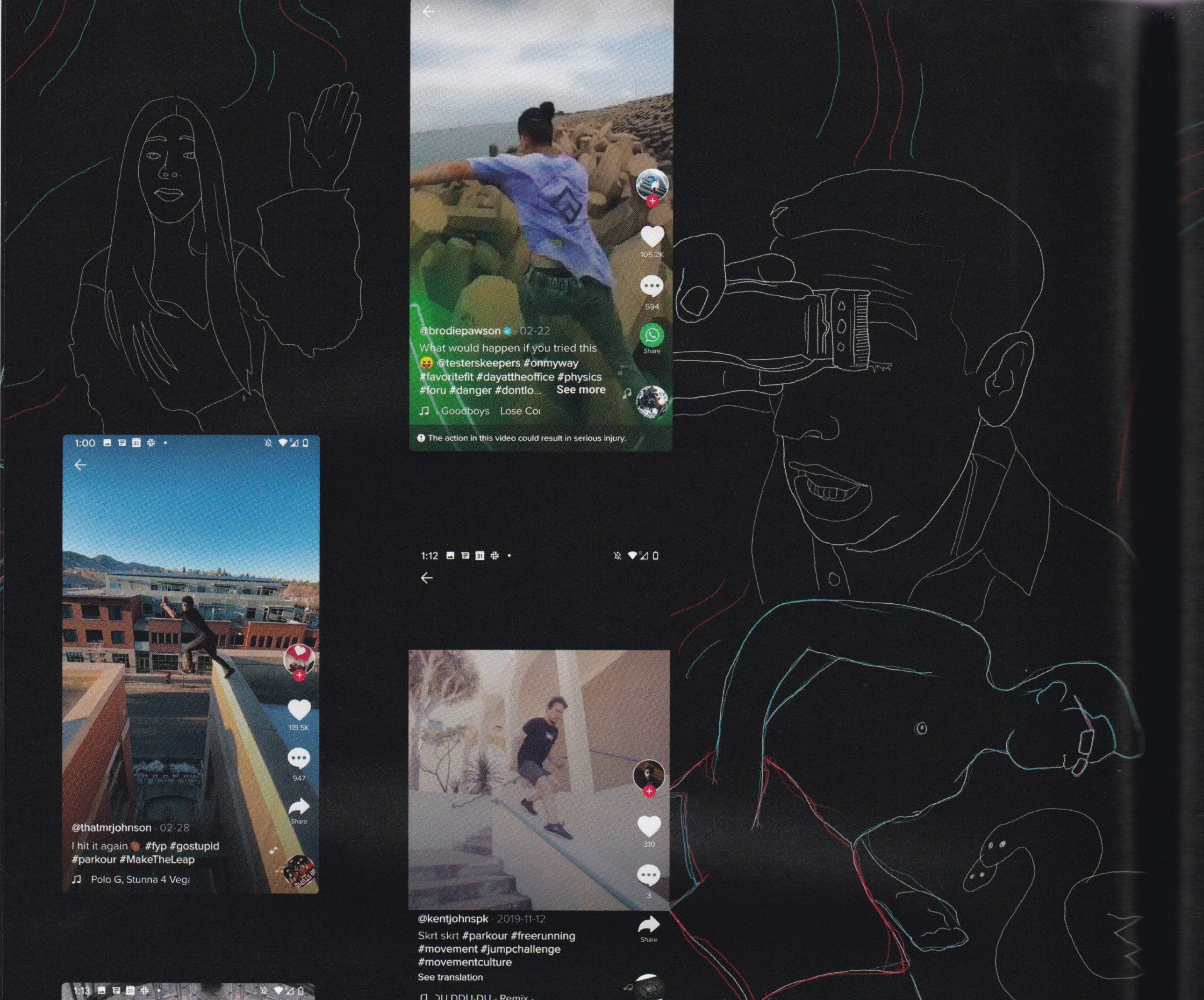
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At a glance, a quick comparison of viral and non-viral parkour posts on TikTok reveals that the difference between the two has little to do with personal challenge and athletic skill. Things as simple as a cartoon costume, a catchy song, or some glitzy animations tip the scales for what would otherwise be simple, less celebrated runs. Just take a look at Brodie Pawson, who touts an impressive 4.1M followers. Clips of his thicc jumps and techy tic tacs are eclipsed in views by silly clips like him and @Khedoori (another popular parkour TikToker with 1.6M followers) riding some handrails down a multi-level staircase. The whole time they are sitting cozily between two rails that are set just far enough apart to make the perfect little slide. Sure, it's fun, but 1 million views? Really?

Of course, roof gap jumps still generate a virtual mouth-frothing frenzy. Both of Marquis Johnson's posts with 3 million+ views take place at the Pearl Street gap in Boulder, CO. It's a roof gap a few stories up, with two walls 6-7 feet apart at close-to-equal height, Marquis says that "Arguably, the challenges at that gap aren't super hard for me, although maybe they are a bit mental." Still, they've garnered significantly more views than other posts with challenges that are much more personally significant to him.

Clearly, what does well on TikTok is not that same as what gets the most attention on your typical parkour Instagram, YouTube, or Facebook page. There, the community primarily celebrates and promotes feats of athletic skill. On TikTok, the representation of parkour is different for two reasons. One, the algorithm that dictates what content is seen by whom; and two, the demographic of who those users are. 37.2% of TikTok users are between the ages of 10-19. On top of a uniquely young viewership, Yoann Leroux points out that the TikTok algorithm promotes constant exposure to new material and people. In comparison, Instagram cultivates your feed based on followers, likes, and preferred tags; and Facebook brings you content curated by your network.

Although this constant exposure to the new can prompt some open-mindedness in users, it also keeps you from closely following someone's content over time and developing some type of attachment or relationship to them. As a result, TikTok has traded the ability to cultivate friendships and community for constant exposure to anything exciting and new. Outside of the algorithm, content on TikTok varies from what does well on other social media because it is being driven primarily by young, non-parkour viewers; an audience that parkour videos rarely reach regularly. They respond to the typical death-defying stunts, height work, and gimmicks.

Regardless of the limited range of parkour content that millions of young non-parkour viewers are willing to spend valuable seconds of their attention on, the very fact that they are seeing any parkour at all presents an important opportunity for our community. Close-knit, small, typically broke, and itching for ways shape the public image of parkour beyond what it is depicted as on shows like Rick and Morty and The Office; TikTok finally offers parkour a direct channel to the public. Each of whom is a potential new practitioner, supporter of parkour brands, and advocate for the right to move freely in public spaces. Viral death-defying and video-game-style clips may not be the way the community itself would choose to introduce parkour, but it is the introduction that we are being gifted.

When asked about what they wanted to do with their followings, both Marquis Johnson and Yoann Leroux said that they work to channel viewers to other more meaningful online spaces, and to introduce viewers to the sport in positive ways. Whether that is by showing them that they can overcome their fears, or by moving in new ways. This platform is free for all, with few rules and plenty of space. We've always done well with fewer rules and more space to play. So, with the story of parkour in pop culture, social media, and as a sport and culture continuing to unravel, let's hope that TikTok can be a positive step forward for us all.

STORY – **ANDREW OBENREDER** @ANDREWMUVS

FASHION

FROM SWEATS TO SKINNIES: THE EVOLUTION OF PARKOUR STREETWEAR

Streetwear arose from New York's hip hop and California's surf-skate cultures as early as the 1970s, before spreading globally in the 90s. Today, streetwear has found its place in the mainstream ⊠– a global phenomenon that covers fashion and pop culture in oversized tees. With the birth of parkour as an urban discipline in the 80s, urban clothing has been an integral part of our practice. From XXL sweats and big tees to skinny jeans and custom cuts – why has it taken as long to not only catch up to the current streetwear styles around us but to develop a unique style of our own?

Just like hip hop, parkour was born from the streets, and as a practice that doesn't need any additional equipment, many of its practitioners were low-income inner-city youth. Sweats and trainers were inexpensive and accessible to all, and with elements of parkour philosophy focusing on accessibility to all, the style stuck around. However, just like hip hop's fashion, parkour has evolved from its roots, integrating elements from current streetwear trends. Although our fashion styles are taking new forms, parkour is revered as a poor man's practice, and our fashion evolution may have stemmed from the desire to be accepted and respected by the world around us – which often confused practitioners for being homeless. For years, the image was so widespread that many joked about whether someone wearing joggers and trainers was a traceur or homeless.

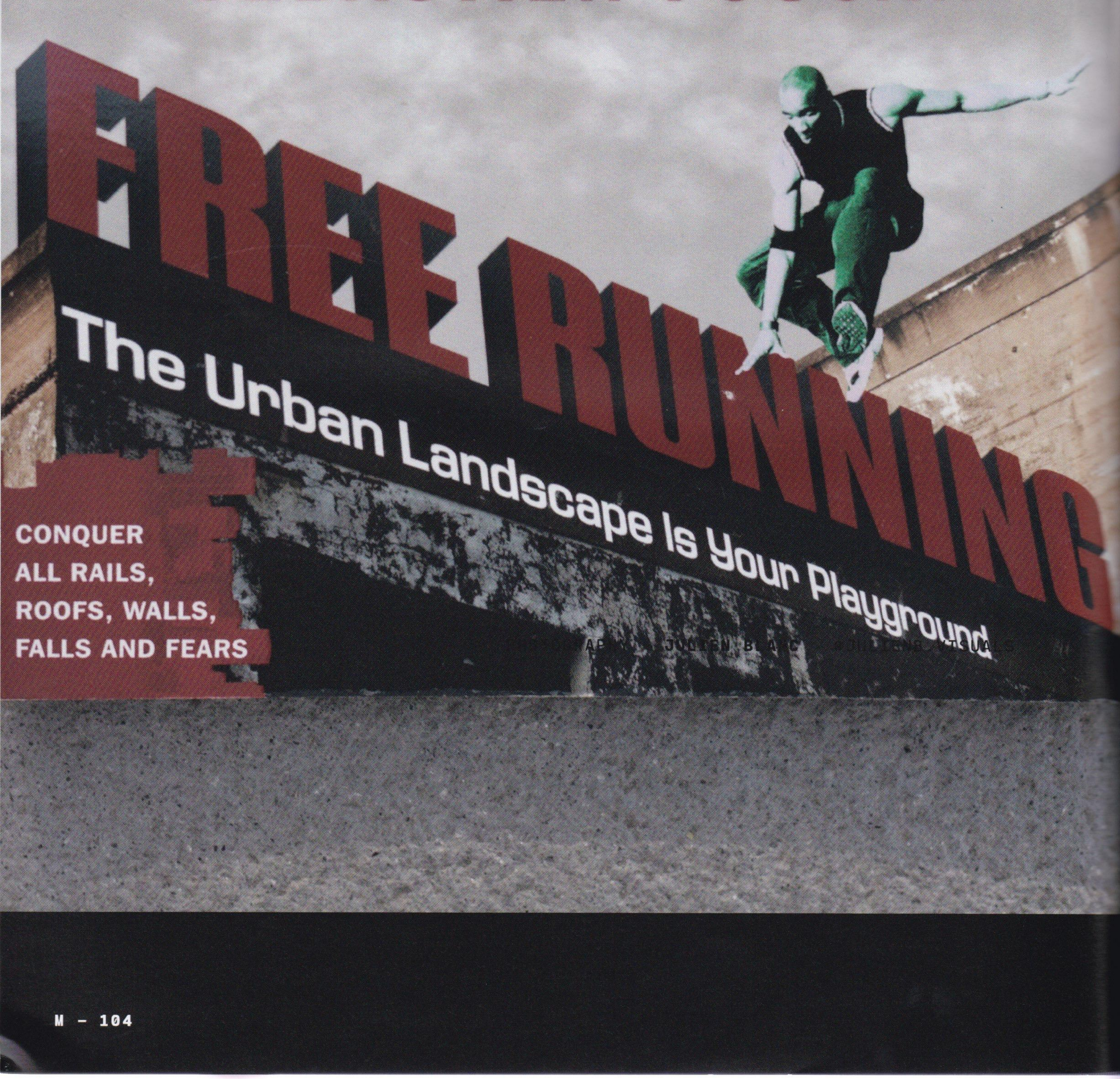
What started with Urban Freeflow and its cheaply-produced, youth-centric apparel in the early 2000s has led to developed fashion brands such as Farang, Storror, and Norml. From cheap, iron-on sweatpant decals to designer stretch jeans, parkour's fashion has made huge strides from its origins. However, our currently developing style falls heavily between skate and hip hop streetwear with elements of sports apparel and the cliche of the urban ninja. And although unique sounding, we haven't jumped too far away from our streetwear counterparts. However, as time goes on and our cultural dialogue continues to develop, I believe that we will find ways to incorporate the elements that make parkour unique into our fashion.

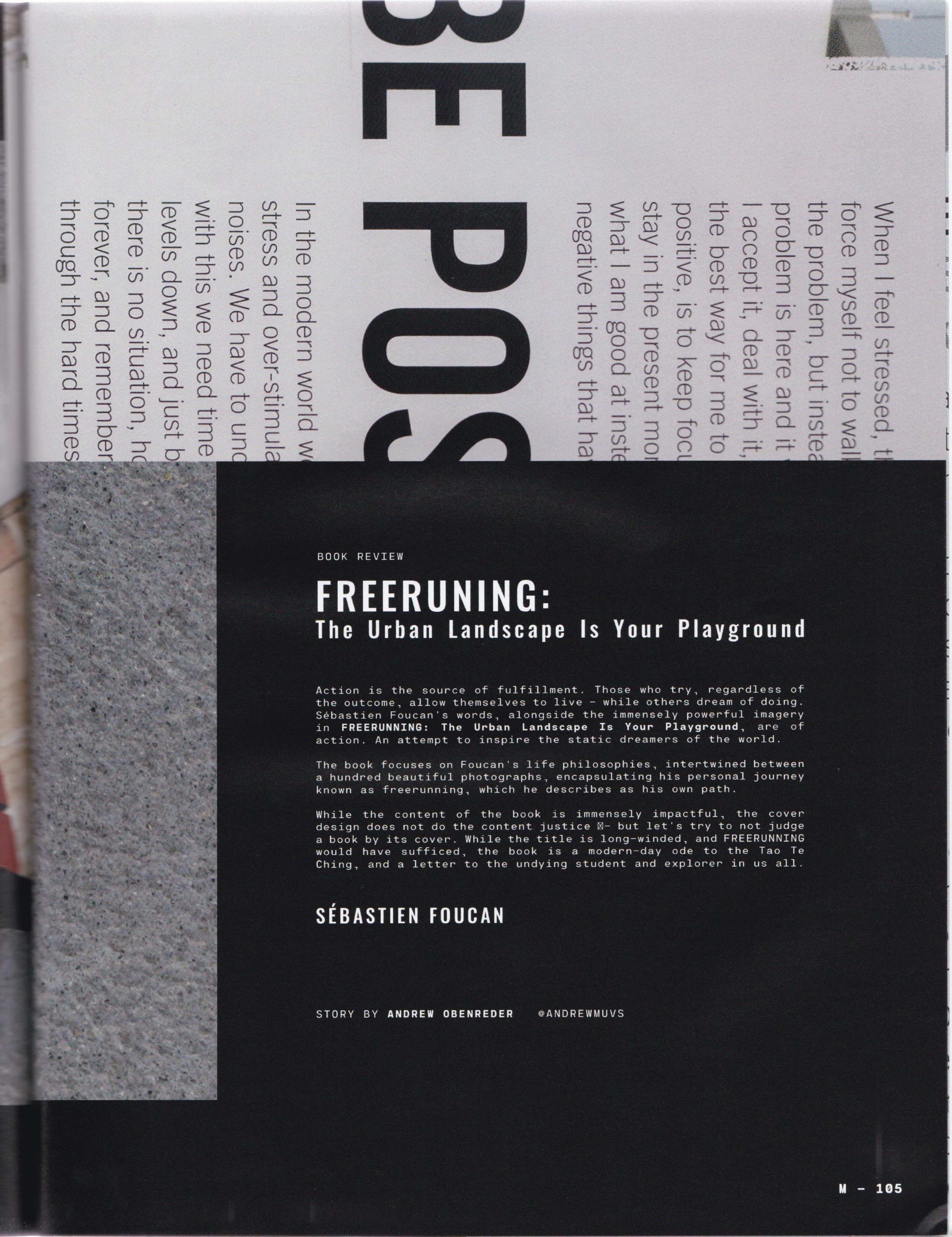
FEATURED – **MARQUIS JOHNSON** @THATMRJOHNSON **BEAR SCHNEIDER** @BEARPOWERMUVS **JULIUS PORTER** @JEWYJUTU

PHOTOGRAPHY – **JUSTIN JOLLEY** @JOLLEYDUDE

PHOTOGRAPHY - **JULIEN BLANC** @JULIENB.VISUALS

SÉBASTIEN FOUCAN





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BOOK REVIEW

FREERUNNING:
The Urban Landscape Is Your Playground

Action is the source of fulfillment. Those who try, regardless of the outcome, allow themselves to live - while others dream of doing. Sébastien Foucan's words, alongside the immensely powerful imagery in **FREERUNNING: The Urban Landscape Is Your Playground**, are of action. An attempt to inspire the static dreamers of the world.

The book focuses on Foucan's life philosophies, intertwined between a hundred beautiful photographs, encapsulating his personal journey known as freerunning, which he describes as his own path.

While the content of the book is immensely impactful, the cover design does not do the content justice ☒- but let's try to not judge a book by its cover. While the title is long-winded, and FREERUNNING would have sufficed, the book is a modern-day ode to the Tao Te Ching, and a letter to the undying student and explorer in us all.

SÉBASTIEN FOUCAN

STORY BY **ANDREW OBENREDER** @ANDREWMUVS

NOT A SPECTATOR

21

BE A PARTICIPANT

20

INTRODU

MY NAME IS SÉBASTIE

I'm the founder of FRE and co-founder of Park

My story began in Lisses, Fra children my friends and I just natural desire to run, jump ar different ways of getting arou rather than walking on the sic else. We'd jump on walls, thr traffic cones . . . But whereas this kind of play as adults, we We called this "parkour," whi course."

The discipline of freerunning started to evolve parkour to m the individual, so instead of b could be adapted to suit each strengths and weaknesses. D the mental and physical aspe and I could apply it to my own lessons from my practice. Fro developed from a physical sp

Looming, cradling, branches
Reaching low and long
Inviting splintered kongs and primal play

Unrelenting concrete corners
Stacked low and high, side to side
To wrenching heights, and sickening waters

Reverberating tanks, pipes, and screws
Full of rust and possibility
Overlooking this city of simple abundance

Where the explorers abound with humble questions
Flying imagination
And full hearts

— Sabrina

PHOTOGRAPHY - **ANDREW OBENREDER** @ANDREWMUVS

FEATURED - **SOFI WARD** @SOFII.CLOFII

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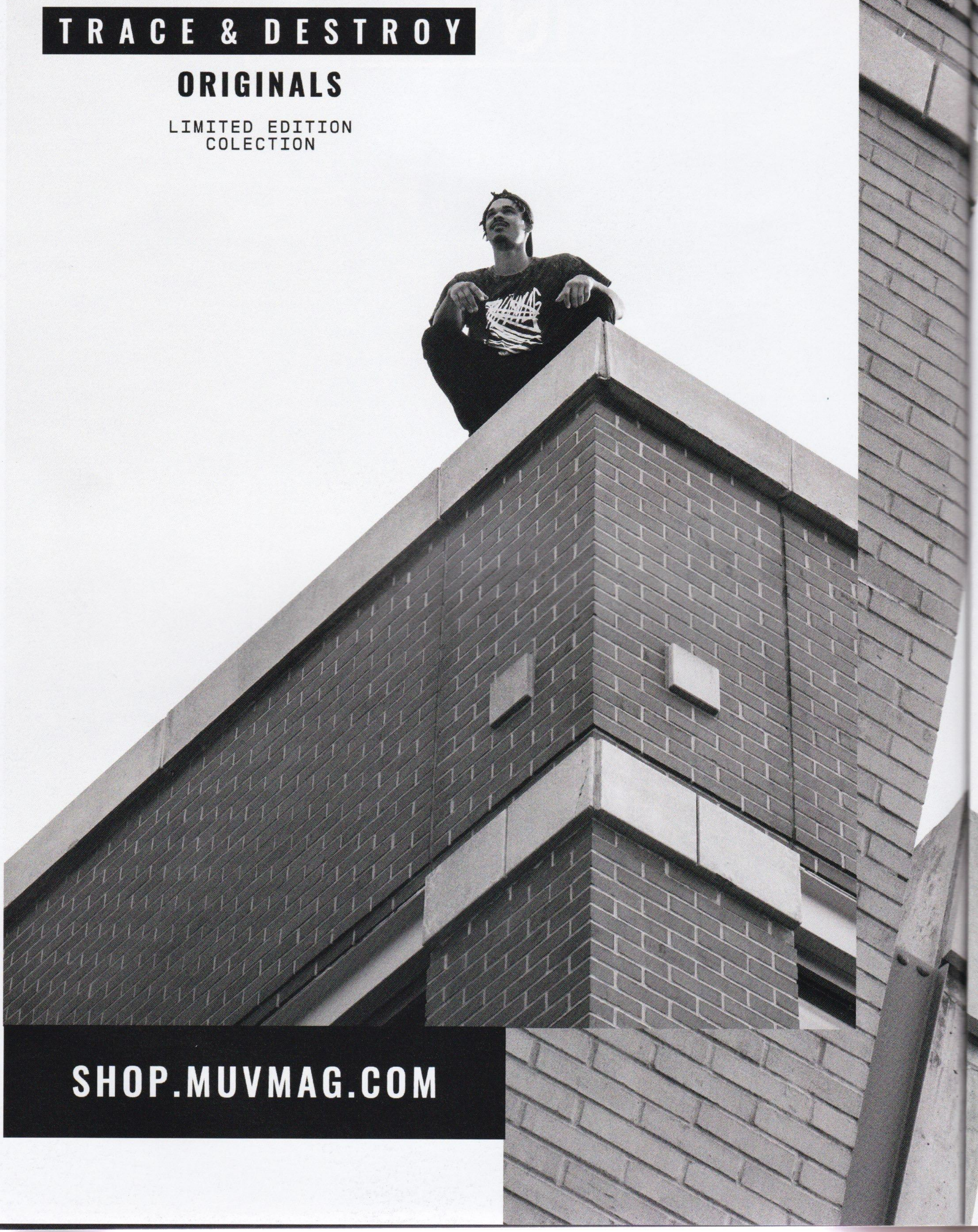

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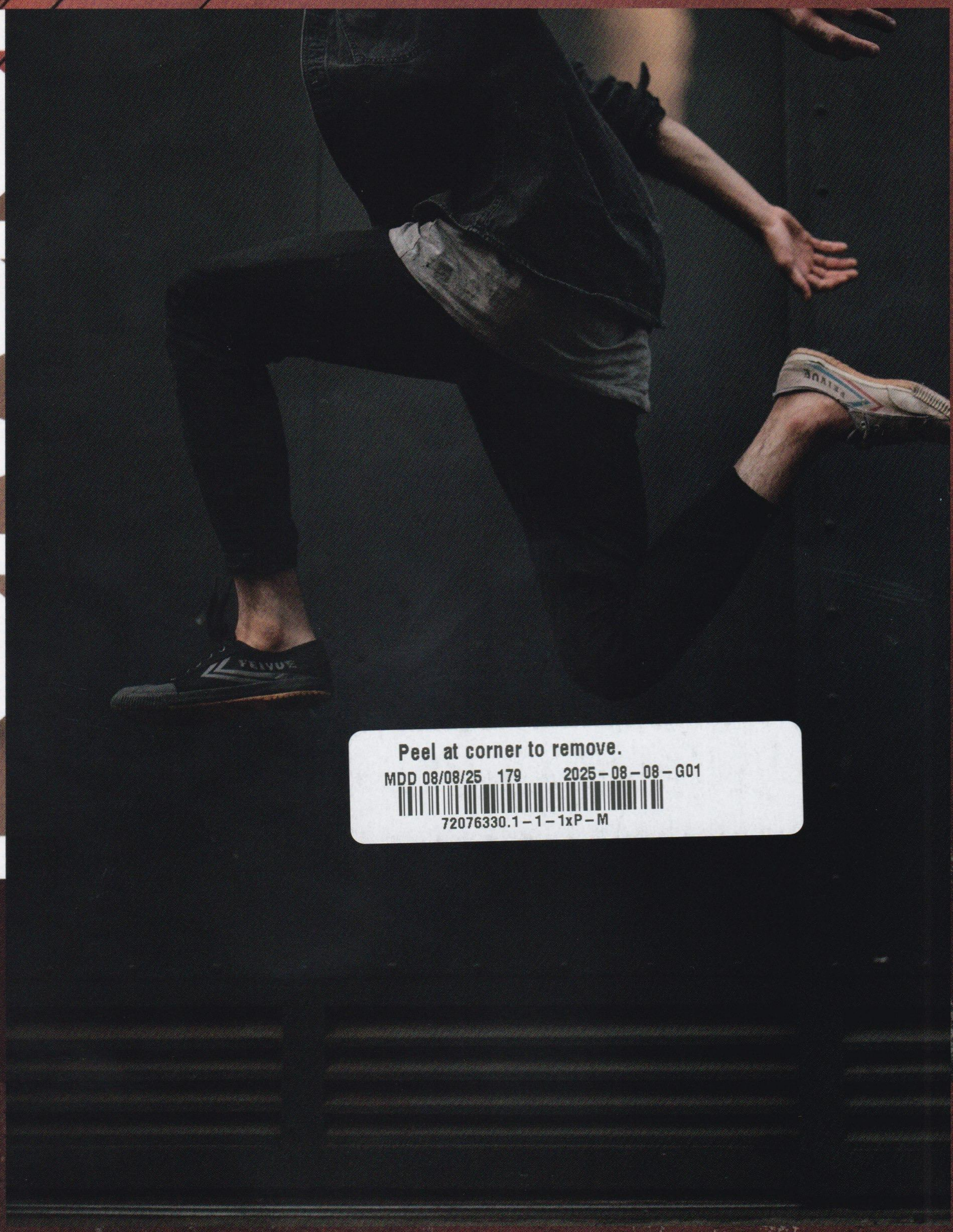

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ISBN 978-1-71-461888-0
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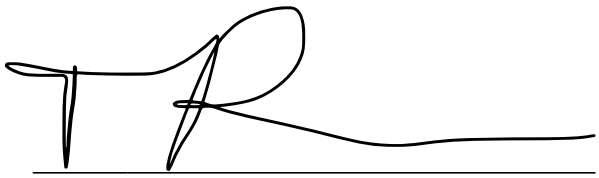

signed by: Trystan Puckhaber
CEO and Board Representative
10/17/2025